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ABSTRACT

This bibliography annotates over 700 books and articles published from 1950 to 1976 that discuss the teaching of creative writing in the elementary and secondary classroom. It is intended to enable teachers to locate a variety of materials to aid in planning teaching approaches and techniques and to help teachers and students pursuing studies on the teaching of creative writing to learn about relevant research studies and teaching trends. The entries are divided into four categories: theory (the value of creative writing, teacher- and classroom-related factors, and research findings); practice (teaching the writing process, teaching poetry writing, teaching fiction and drama writing, and materials for student use); results (responding to student work and publishing student work); and special resources (anthologies of student work, magazines that publish student work, writing contests, and other resources). The bibliography is indexed both by author or editor and by subject. (TJ)

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CREATIVE WRITING IN THE CLASSROOM

AN ANNOTATED BIBLIOGRAPHY OF SELECTED RESOURCES (K-12)

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CONTENTS

Foreword	vii
Preface	ix
Introduction	1
THEORY	5
The Value of Creative Writing	5
The Teacher and the Classroom	7
Research Findings	18
PRACTICE	25
Teaching the Writing Process	25
Stimuli for Writing	26
General Classroom Techniques	38
Teaching Poetry Writing	59
Teaching Traditional Verse Forms	60
General Classroom Techniques	62
Teaching Fiction and Drama Writing	75
Teaching Fiction Writing	75
Teaching Play Writing and Script Writing	79
Materials for Student Use	81
RESULTS	93
Responding to Student Work	93
Publishing Student Work	95
SPECIAL RESOURCES	101
Anthologies of Student Work	101
Magazines That Publish Student Work	104

Writing Contests 106
Other Resources 107

AUTHOR-EDITOR INDEX 110

SUBJECT INDEX 115

FOREWORD

The Educational Resources Information Center (ERIC) is a national information system developed by the U. S. Office of Education and now sponsored by the National Institute of Education (NIE). It provides ready access to descriptions of exemplary programs, research and development efforts, and related information useful in developing more effective educational programs.

Through its network of specialized centers or clearinghouses, each of which is responsible for a particular educational area, ERIC acquires, evaluates, abstracts, and indexes current significant information and lists this information in its reference publications.

ERIC/RCS, the ERIC Clearinghouse on Reading and Communication Skills, disseminates educational information related to research, instruction, and personnel preparation at all levels and in all institutions. The scope of interest of the Clearinghouse includes relevant research reports, literature reviews, curriculum guides and descriptions, conference papers, project or program reviews, and other print materials related to all aspects of reading, English, educational journalism, and speech communication.

The ERIC system has already made available —through the ERIC Document Reproduction Service—much informative data. However, if the findings of specific educational research are to be intelligible to teachers and applicable to teaching, considerable bodies of data must be reevaluated, focused, translated, and molded into an essentially different context. Rather than resting at the point of making research reports readily accessible, NIE has directed the separate clearinghouses to work with professional organizations in developing information analysis papers in specific areas within the scope of the clearinghouses.

This extensive bibliography annotates representative books and articles published from 1950–1976 that discuss the teaching of creative writing in the elementary and secondary classroom. This bibliography will enable classroom teachers to locate a great variety of materials to aid in planning teaching approaches and techniques; and it will enable teachers and students pursuing studies on the teaching of creative writing to learn about relevant research studies and teaching trends

ERIC/RCS and the National Council of Teachers of English are pleased to cooperate with the Associated Writing Programs in making this bibliography available to teachers of creative writing.

Bernard O'Donnell
Director, ERIC/RCS

PREFACE

"Prefaces, and passages, and excusations and other speeches of reference to the person, are great wastes of time; and though they seem to proceed of modesty, they are bravery." So wrote Francis Bacon late in the sixteenth century, and I am inclined to agree with him. To this book I have contributed the following: the idea of it, this preface, the introduction, and something my associates call "energy"—which I understand to mean pushing and nagging. I take the trouble to claim these credits because all the rest of this book has been done by the hard work and diligence of others, and I'd like our readers to know who they are and what they did.

In the summers of 1974 and 1975 I conducted the Washington College Summer Institute in Creative Writing. Using a grant from the Maryland Arts Council and the National Endowment for the Arts, and matching funds from Washington College, I brought together elementary and secondary teachers with poets and novelists in order for the writers to instruct the teachers in the skills of teaching creative writing.

As a project for the teachers participating in the Institute, I asked them to search out books and articles on the teaching of creative writing. During the first summer a basic list of such publications was compiled. During the second summer institute participants added to the list and began annotating the items. Kathy Walton and the staff of the Associated Writing Programs (also located at Washington College) gave additional assistance in organizing and culling the entries.

By the end of the second summer it was obvious that we were developing a valuable manuscript for classroom teachers who wanted to find information on the teaching of creative writing. It was also obvious that we had made only a beginning, and that we would need additional assistance to see the project to completion.

I then turned to ERIC/RCS, at the National Council of Teachers of English, which took on the task of completing the work that had begun. This meant assigning an associate editor, Gail Weaver, to find additional books and articles, annotate them, and organize the materials into a form useful to the classroom teacher.

In finding additional items for the bibliography, we drew heavily on the resources of the ERIC system. A computer search was conducted to locate ERIC documents on the teaching of creative writing. In many cases, we made use of abstracts of these documents, written by ERIC abstractors, in writing annotations. We also relied on brief annotated bibliographies on teaching writing that were prepared for ERIC/RCS, as well as on annotated lists of relevant ERIC materials that appeared in *Elementary English* (now *Language Arts*) and *English Journal* in the form of ERIC/RCS reports. Finally, we drew on the *Annotated Index to Elementary English* (1924–1967), and the *Annotated Index to the English Journal* (1944–1963) and its *First Supplement* (1964–1970), all published by the National Council of Teachers of English.

I am grateful to the many people who worked on the book—Kathy Walton and the Associated Writing Programs staff; and the ERIC/RCS staff, including Bernard O'Donnell, Linda Reed, and especially Gail Weaver—for making this bibliography a reality. I am also indebted to the many individuals who prepared the abstracts, bibliographies, lists, and indexes that were used in the preparation of this work.

I must also thank the teachers who participated in the summer institutes. They are: Linda Bennett, Marjorie Chappel, Linda G. Cunningham, Virginia Day, Patricia Dean, Elizabeth H. Drew, Cheryl F. Fehlman, June Foster, E. Gwendolyn Freeman, Herman M. Gay, Mary-Beth S. Goll, Mary E. Harrison, Kathryn E. Hoban, Beverly A. Hogg, Alice B. James, Felice

Joseph, Barbara O. Kreamer, Barbara S. Mack, Patrice C. Mason, Barbara Mattingley, Robert McDorman, Patrice McElhinny, Joan Merriken, Frankie Miller, Bennie Milton, Dee Newman, Margo Nicholson, Mary E. Norcliffe, Nancy Norton, Daniel Nuzzi, Linda Orem, Marilyn Otroszko, Donna Robinson, Albert Romanosky, Diane C. Romesburg, Marshall Samuelson, Sylvia Stenersen, Saundra Sutton, Nancy McCloy Thornton, Anne B. Vansant, Marlene Vosburg, Larry B. Walker, and Mary D. Wood.

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INTRODUCTION

This bibliography was compiled to serve two functions: to be of use to secondary and elementary school teachers who are interested in learning more about the techniques of teaching writing, and to bring some order to the study of teaching creative writing. The test of our success will be whether individual teachers and librarians find our volume easy to use, and whether they feel confident that we have supplied them with valuable information.

We must confess a certain narrowness of mind in selecting items for the bibliography. We included materials on the composition of the standard genres of English and American literature (poetry, short stories, novels, and plays) and on forms of writing that facilitate self-expression, such as autobiographies, journals, and stream-of-consciousness writing. Not included are items about expository writing, rhetoric, and the general state of student writing. We were even stingy about listing items on "creativity," unless the work was primarily designed to express information about creative writing. As a result, this bibliography focuses on the teaching of creative writing in secondary, middle, and elementary schools.

How to Use This Bibliography

Bibliographies tend to be the properties of university librarians, tucked away in some dank corner where only the harried graduate students in English and history venture. They are, after all, only lists of books, and who wants to look at lists? We hope the classroom teacher will, and that is why we have taken care to make our bibliography something of a working document. With the help of the school librarian (or even on one's own), it should not be too difficult to obtain these books and articles.

Many of the articles we located have been published in two NCTE journals: *Language Arts* (formerly *Elementary English*), addressed to elementary school teachers, and *English Journal*, addressed to middle school and junior and senior high school English teachers. Some of the books listed are available from NCTE; some publications, identified by ED (ERIC Document) numbers, are available from the ERIC Document Reproduction Service (EDRS). (For further information on NCTE and ERIC resources, see Entries 730, 733, 734, and 736.) Almost all of the publications listed should be available at a local library or through interlibrary loans. The teacher who is planning to teach creative writing can consult this volume, read the annotations, and, finding the articles or books best suited for the planned lesson, ask the librarian to order them. (In some cases, the *English Journal* for example, the school library may well carry a subscription.)

We envision this bibliography as part of the *teacher's* reference collection, as well as part of the permanent collection of the school library. The annotations themselves present so many useful teaching ideas that this bibliography should become a resource book for ideas on how to teach creative writing, as well as a list of works on the subject. The teacher will be testing and revising these ideas, adapting them to the skills and needs of his or her own students.

Annotations

This bibliography is descriptive, not prescriptive. We think we have compiled a thorough list of representative materials on the teaching of creative writing published from 1950 through 1976. We have not excluded material with which we disagree, or that we do not think will work, or that seems incompatible with our "style" of teaching creative writing. Rather, our intention is to give the teacher a brief description of what pertinent articles and books have to say about

the teaching of creative writing, to be inclusive and informative, and to let the teacher choose (with the aid of the annotations) the materials that seem the most valuable. Many fine teachers and writers have recorded intelligent and innovative ideas. We urge teachers to take advantage of the boom in information, and to try a variety of techniques and approaches.

Organization of the Bibliography

The overall design of the bibliography will lead the reader from general information about creative writing (Theory), to practical advice on the teaching of creative writing in the classroom (Practice), to information about how to deal with the final products—the students' poems, stories, and plays (Results). The Special Resources section provides information on other reference aids and on publishing student work. Each of these categories is divided into more specific subsections, and annotations for books and for articles are grouped separately within subsections. The annotations in the bibliography have been assigned entry numbers in a continuous sequence that runs from the beginning of the Theory section to the end of the Special Resources section.

In the section on theory the teacher will find material that ranges from discussions of the creative process to essays on classroom environments. In general, the articles and books included in this section tend to be abstract, and tend to address large issues, rather than to give practical advice. The teacher who is interested in background information, creative ambience, or in general theories of creative writing should consult this section. Those pursuing studies on the teaching of creative writing will also find valuable research reports and dissertations here.

It would be a mistake to assume that the material in the theory section is esoteric and only suitable for scholarly purposes. The classroom teacher planning a unit on creative writing can make good use of general background information. There are discussions about the values and goals of creative writing, and the relationship between creative writing and other school subjects. The teacher should not skip the first section just because the material seems to have no immediate practical use; it *will* provide a broad education about the teaching of creative writing, and in the end, year after year, that kind of knowledge is invaluable.

Most classroom teachers want the practical advice given by the material listed in the section on practice. That is only reasonable. We are all aware of the great demands placed upon the classroom teacher. Seldom is there plenty of time to read and reflect upon the educational aims of a proposed unit. More often units have to be planned, lessons written, and short-term objectives achieved. The practical problems of day-to-day teaching have led to a great deal of pedagogical writing based on the this-worked-for-me approach. No wonder! One can well imagine the harried teacher with thirty students (and twenty-seven desks), a curmudgeon of a principal, a knot of parents who want the teacher to try the "open classroom," and a state that demands additional graduate work in "methods of education." The stereotype is all too often true, and, understandably, this climate produces articles that say in effect, if you want a technique for a good class in writing poetry, try this one. It worked for me.

Items are included in the section on practice if they describe classroom techniques that can be used for motivating students to write or for teaching the writing of such genres as poems, stories, novels, and plays; or if they give specific advice on the teaching of forms within a genre, such as haiku (included in the section on traditional verse forms). In all cases the teacher need only check with the introductory paragraphs that precede each section to determine which kind of material is included in that section.

The section on results lists materials that suggest ways of reacting to student work, evaluating it, or publishing it in various forms. The special resources section is the resting place for a great deal of cogent information on such materials as anthologies of student work and reference aids.

Finally, subject and author-editor indexes have been provided. (These indexes, as well as the cross-references throughout the bibliography, refer to items through their entry numbers, rather than their page numbers.) The subject index was compiled to serve two purposes: to aid teachers in finding specific types of information, and to serve as a source for new

ideas by acquainting teachers with new techniques and forms. Not all of us know how we might teach the diamante form of poetry, and some of us don't even know what it is. But we can find out.

As we compiled this bibliography we discovered that, as in any field of endeavor, there are leaders—teachers whose ideas seem to work well, and who have a facility for writing about them. To some extent the author-editor index exists because classroom teachers might be in search of particular authors, authors whose ideas they had once tried and found useful.

In that regard, many teachers know of Kenneth Koch's success in teaching children to write poetry. But there are many other men and women who, over the years, have written with skill and insight about their teaching endeavors —Flora J. Arnstein, Hughes Mearns, David Holbrook, to name a few. A few books, including Hughes Mearns' *Creative Youth* (see Entry 27) and Natalie Cole's *The Arts in the Classroom* (see Entry 258), were mentioned as a source of inspiration by so many teachers that we included them even though they were published before 1950. And R. V. Cassill has written better about the teaching of fiction than almost anyone else in the United States. True, Cassill's teaching is in college, but his book *Writing Fiction* (see Entry 521) is without peer, and is useful in the grades well below college.

Which brings us to another matter of organization: the lack of divisions between elementary, middle, and secondary school material.

A careful reading of the annotations will reveal that the techniques for teaching creative writing are useful in most of the grades. Even when the author is, say, a fifth grade teacher, and is writing about techniques that worked at that level, it is apparent that much the same strategy could be used at other levels. Of course there are exceptions, and no one would argue that R. V. Cassill's book on the writing of fiction could be used with profit with fifth grade students, but in the end it made sense to let the individual teacher decide to what extent a given experience with one grade could be used with another. The only exception to this rule is in the section on materials for student use, in which we coded each item according to the grade level for which it was designed.

Scope: 1950–1976

We have included a large and representative selection of articles and books written about the teaching of creative writing between 1950 and 1976. We drew the line at 1950 for three reasons: first, the bulk of such writing has been done since that date; second, we believe that current information is of the most interest to teachers; and third, we anticipated limits on the availability of older materials. Perhaps at some future time a bibliography of earlier works can be assembled. It would no doubt show that the teaching of creative writing is not a new subject in American education. Perhaps it is only the proliferation of journals and reviews that makes it seem as if there is a boom in the teaching of creative writing. Those of us who teach the subject in college often forget that we hold the same job that was Professor Longfellow's at Harvard in the nineteenth century.

Trends in Teaching Creative Writing

The bibliography reflects several trends in the teaching of creative writing. The first is the recent proliferation of such courses, with some authors believing that creative writing will help solve the problems of general student writing, and other authors believing that these courses are necessary in order to help students achieve their full creative potential.

Another trend involves the freeing of creative writing from regular English class standards. There is vigorous disagreement over how strict teachers should be about creative writing. Is the creative writing class the "free lesson" where students don't have to worry about spelling or punctuation or grammar? Are the poems and stories written by students to receive praise because to create anything at all is special, and to criticize, say, triteness or bad structure is to inhibit the creative process? These are among the issues debated.

There are other trends. There seems to be a movement away from the instruction of "formal" poetry. Kenneth Koch and his followers have argued that it is more important to get students started writing *anything* than to worry about teaching traditional forms. Koch writes in *Wishes, Lies, and Dreams* (see Entry 427): "I felt the main

thing I had to do was to get them started writing, writing anything, in a way that would be pleasant and exciting for them. Once that happened, I thought, other good things might follow." The trend thus seems to be away from teaching students to write such standard English forms as the sonnet and the rhymed quatrain, and more toward nonrhymed forms such as Japanese haiku, or even "made-up" forms. There are also articles which suggest that no form is necessary, that the business of the creative writing teacher is to motivate the student toward self-expression, and that the form (if there need be any) will follow. In any case, rhyme is out: teaching versification is to teach it without making words rhyme. Few writers lament the absence of rhyme in recent poetry, and few writers have suggestions on how to teach rhyming verse.

Another trend is the relationship between the psychology of the student and creative writing. There seems to be some concern about the "classroom climate." Many teachers have found, and are willing to argue, that the most important factor in the creative writing lesson is the ambience in the classroom. Creative work, they assert, is done in a creative atmosphere and cannot be done without proper encouragement and stimuli.

Finally, there is a movement toward using subject matter (and to some extent form) derived from other disciplines. Poems about cities and rivers are written, with a city or river named in every other line. When this exercise is used, out from under the desk come the geography books. A short story with John Brown or Bill Hickok as characters requires that students know their history as well as the location of the state of Kansas. If this trend continues, the teaching of creative writing will be a way of motivating students' interest in other fields of learning.

Taken together, these trends reaffirm what has been distinctive about American writing since Whitman—the rejection of British and European forms and the assumption that literature in general (and poetry in particular) can have any topic or object as its subject. Given the ways in which creative writing is now being taught, these traditions seem very much alive.

What counts now for our future literature is that young writers be given some sense of literary value, some notion that poems are not "found," but made; that stories don't "happen," but are written, and that craft and art are related to literary value and literary tradition. More than ever this responsibility rests with the teachers of creative writing. Our hope is that this bibliography will be of modest help to those teachers.

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THEORY

The books and articles in this section discuss the value of creative writing, teacher- and classroom-related factors that are conducive to creative writing, and research findings that relate to the teaching of creative writing. This section provides good background information for teachers who are considering initiating creative writing units in their classrooms.

THE VALUE OF CREATIVE WRITING

The authors of these articles discuss definitions, values, and purposes of creative writing in the schools. Some of the articles, reflecting trends of the 1950s, stress the therapeutic values of creative writing and note that the teacher can gain knowledge of students' problems through reading their creative writings. One article, however, is a dissent that urges teachers to abandon creative writing since it may in fact be impossible to teach.

Articles

1. Applegate, Mauree. "Hoppity . . . Skippity . . . Serendipity!" *Childhood Education* 36 (February 1960): 259–62.

   Presents and discusses numerous poems and stories by children to show that when children write freely they communicate significantly about their problems and feelings. Teachers who read between the lines can provide friendly understanding and can plan experiences that will help meet children's needs.

2. Britton, James Nimmo. "The Student's Writing." In *Explorations in Children's Writing*, edited by Eldonna L. Evertts, pp. 21–74. Champaign, Ill.: National Council of Teachers of English, 1970. (Available from NCTE; No. 16582.)

   The first two parts of this four-part article deal with "Talking and Writing" and "Progress in Writing." In the last two parts, "Language and Experience" and "Student Writing and Evaluation," the author uses examples of children's writing to show how a child may write about past experiences, both for fun and from the need to try to come to terms with the experiences.

3. Burrows, Alvina Treut. "Writing as Therapy." *Elementary English* 29 (March 1952): 135–38, 149.

   Demonstrates through examples of children's writing how creative writing can help children release tension and empower them to "manipulate their characters with authority instead of being always the recipients of authority." Creative writing can help children to have better relationships with others and to gain self-confidence.

4. Carlson, Ruth K. "Seventeen Qualities of Creative Writing." *Elementary English* 38 (December 1961): 576–79.

   Enumerates and defines seventeen possible qualities of original writing, including novelty, individuality, personal quality revealing the self, emotion or feeling, and imagination.

5. Clark, Leonard. "Poetry by Children." *Horn Book Magazine* 45 (February 1969): 15–19.

   Points out that recently, with greater acceptance of free verse and greater attention to content, children's poetry has taken on a new vitality and power. Presents and discusses examples of four kinds of poems written by children.

6. Eyster, Mary Lu. "Understanding Children through Creative Writing." *Elementary English* 30 (November 1953): 429–33.

Offers six examples of how reading children's creative writing can help teachers gain insights into children's problems. Suggests that file folders be kept with the work of individual children so that the teacher may observe their growth more objectively over a period of time. Shows how writing can be a means of self-improvement.

7. Floyd, Wallace C. "Creative Writing: A Key to Mental Hygiene." *Elementary English* 35 (February 1958): 104–5.

   Children will reveal in writing what they would never express orally if the teacher has gained their confidence. After the revelation of problems, the teacher can help to free children from their anxiety or fear.

8. Funk, Hal D. "Is It Worth the Time and Effort?" *Language Arts* 52 (October 1975): 1015–16.

   Argues that creative writing is worth the teacher's time and effort because: (1) it provides an opportunity to gain an in-depth understanding of children, (2) it affords children the opportunity to release tensions and anxieties, (3) it permits discovery of children with exceptional composition talents, (4) it provides for application of composition skills, and (5) it is enjoyable and personally rewarding to children.

9. Kranes, David. "The Young Creative Writer in the Classroom." *College English* 37 (March 1976): 671–76.

   Asks and answers three questions about young potential "Creative Writers": How do you recognize them? Do you really want them? What do you do with them? Suggests ten ways to help potential apprentice writers develop their writing skills.

10. MacPhee, Angus. "Children's Writing." *CITE Newsletter* 5 (October 1971): 14–26. (Available from EDRS; ED 061 212.)

    Classroom writing programs should instill in children: (1) a deeper understanding of themselves, (2) a deeper sympathetic understanding of others, (3) a fuller understanding of their own position in time and space, (4) a fuller understanding of the living (nonhuman) world, (5) a more highly developed and refined esthetic awareness, and (6) the ability to express these appropriately. Gives illustrations of writing which portrays some of these qualities.

11. Miller, Melvin H. "The Dimensions of Creative Prose." *Journal of Creative Behavior* 9 (First Quarter 1975): 61–67.

    Discusses five dimensions of creative prose: (1) it is an attitude of mind, in which the writer feels in command of his or her language; (2) creative prose is honest prose; (3) it is based on simplicity; (4) it is memorable; (5) the ultimate goal of creative prose is inspiration: the moving and directing of the reader's feelings. Though not addressed to the teaching of creative writing, this discussion is helpful in understanding what is involved in creative writing.

12. Thornley, Wilson R. "The Case for Creative Writing." *English Journal* 44 (December 1955): 528–31.

    Argues for the organization of special elective classes in creative writing and discusses many aspects of creative writing, pointing out that creative writing courses should focus on "sharpening and training and exercising" sensory awareness.

13. Van Allen, R. "Let Not Young Souls Be Smothered Out . . ." *Childhood Education* 44 (February 1968): 354–57.

    Stresses the importance of fostering the spark of uniqueness in young children; discusses many values of creative writing and other creative language experiences: they provide for individual differences, develop imagination, build self-confidence, provide for emotional expression, develop the esthetic sense, deepen appreciation of other people, and bring balance to educational activities.

14. Withers, Samuel. "Creativity in English—A Dissent." *Phi Delta Kappan* 42 (April 1961): 311–14.

    Argues against attempting to teach "creative writing" in high school; discusses the difficulties, if not the impossibilities, of teaching creative writing, and urges teachers to dedicate themselves to the "work-a-day job of teaching people simply to say effectively what they mean" in expository writing.

15. Witty, Paul A. "Some Values of Creative Writing." *Elementary English* 34 (March 1957): 139–45.

    Stresses some important purposes of creative writing: to keep records of significant experience, to share experience, to experience pleasure or "escape," and to learn to communicate clearly. Traces the origin and development of a modern concept of creative writing and gives examples that illustrate some of the values in creative writing.

THE TEACHER AND THE CLASSROOM

This section focuses on teacher- and classroom-related factors that are conducive to creative writing. Many of the books and articles stress the importance of a relaxed, warm classroom climate in which there is respect for students' uniqueness and ideas. A number of writers believe that it is crucial to help students write about what is meaningful to them, and some point out that school-imposed taboos on language or writing topics may inhibit self-expression. Other authors discuss preparing students for writing, mentioning such factors as exposure to literature, creative work in varied media, a wide range of classroom experiences, and an emphasis on sensory awareness; use of textbook exercises is often rejected as meaningless to students.

The authors note the importance of responding positively to student writing, stressing content over form and downplaying spelling and punctuation errors; some authors believe that creative writing should never be graded. So that teachers may gain a respect and understanding for the writing process, they are urged in many of these books and articles to write along with their students and to share their own writing with their classes.

Books

16. Baumbach, Jonathan, ed. *Writers as Teachers/Teachers as Writers.* New York: Holt, Rinehart & Winston, 1970. 218p.

    In an attempt to exorcise clichéd, hollow, "voiceless prose," eleven professional writers who teach writing share their insights and feelings about writing and about their roles as teachers. Among the goals expressed are: to create a community in the classroom in which students are encouraged to learn from and with each other, to put student writing in touch with themselves, and to help them discover their unique "personal voice." Writers include Wendell Berry, George P. Elliott, Denise Levertov, Grace Paley, and Wright Morris; although the contributors' teaching experience is mainly at the college level, their ideas will also be useful to secondary teachers.

17. Clegg, Alex C., ed. *The Excitement of Writing.* New York: Schocken Books, 1972. 138p.

    Presents children's creative writings from twelve British schools that deliberately encourage students to enjoy writing and using words. The writings, chosen for their freshness, power of expression, and sincerity of feeling, are accompanied by descriptions of the circumstances under which they were written. The editor stresses that the schools represented place great value on first-hand experience, on praise of student work, and on expression in varied media, and very seldom (if ever) use books of English exercises. He makes a case against the use of such exercises, and against external examinations which put pressures on teachers and students.

18. Dolch, Edward W. *Language Arts Philosophy.* Woodstock, Ill.: Woodstock Community Consolidated District Number 10, 1968. 30p. (Available from EDRS; ED 031 481.)

    Separate sections discuss a philosophy of language arts, teaching writing skills, and teaching creative writing. The latter section examines many aspects of teaching creative writing and stresses that the ideal topic for elementary children is themselves and their experiences, that books are a prime source for motivating children to write, and that impromptu classroom situations can lead to writing activities. An appendix provides a guide for a five-day creative writing sequence involving provision of a writing stimulus, group and individual work, individual conferences with pupils, and work on areas of difficulty.

19. Garrett, George, ed. *Craft So Hard to Learn: Conversations with Poets and Novelists about the Teaching of Writing.* New York: William Morrow & Co., 1972. 93p.

    A collection of interviews on the teaching of writing, conducted with eleven writers who teach writing, including R. V. Cassill, William Peden, Richard Wilbur, Sylvia Wilkinson, and James Dickey. The range and diversity among the writers—in age, educational background, experience, aims, and goals—is reflected in the variety of their approaches to teaching writing. Although these writers all teach at the college level, their views will be useful to creative writing teachers at the secondary level.

20. Holbrook, David. *The Secret Places: Essays on Imaginative Work in English Teaching and on the Culture of the Child.* University, Ala.: University of Alabama Press, 1965. 284p.

    Stresses the importance of imaginative creativity for personal development and urges teachers to help children become aware of their creative powers through writing. To do this, teachers must try to free children from the contamination of commercial culture, which tends to promote false emotional values, and must be willing to help children explore their natural interest in love and sex. Also points out the futility of tests and textbook exercises in teaching creative writing. Includes many samples of children's work.

21. Kohl, Herbert R. *Teaching the "Unteachable": The Story of an Experiment in Children's Writing.* New York: The New York Review, 1967. 64p.

    Describes how the author encouraged disadvantaged children to write honestly in the classroom by means of provocative, open assignments that drew responses from the children's imaginations. Stresses the importance of teachers' listening to what children have to say and responding as honestly as possible. Includes many examples of student writing.

22. Kohl, Herbert. *36 Children.* New York: The New American Library, 1967. 227p.

    The author describes his teaching experiences with a sixth grade class in Harlem, where writing—fables, myths, autobiographies—played a central role. The emphasis was on praise and encouragement; no criticism of grammar or spelling was given. Numerous examples of the children's work are included.

23. Larson, Richard L., ed. *Children and Writing in the Elementary School: Theories and Techniques.* New York: Oxford University Press, 1975. 420p.

    Reprints twenty-nine essays by leading theorists from Great Britain and the United States, including James Moffett, Herbert Kohl, Margaret Langdon, Kenneth Koch, and Wallace Douglas. The purpose is to provide guidance in areas where teachers must make choices: about the kinds of writing to invite from students and how to respond to it, about ways of stimulating students to write, and about the sequence in which writing activities should be organized. Although some of the essays focus on teaching the "basics" of composition, many deal with fostering the development of the child's imagination through creative writing.

24. Logan, Lillian M.; Logan, Virgil G.; and Paterson, Leona. *Creative Communication: Teaching the Language Arts.* Toronto: McGraw-Hill Ryerson, 1972. 464p.

    Chapter seven, "Painting Pictures with Words: Creative Writing," points out areas in which children need help before they can express themselves creatively in writing: opportunities for broad experiences, development of perception and imagination, experience with literature, skill in using words, and skill in communicating feeling and ideas. Describes many spurs to creative writing, including serial stories, tall tales, and sensory experiences. Also gives numerous ideas for motivating children to write poetry, and presents a sequence for helping children to write and evaluate stories. Includes a checklist for evaluating the creative writing program in the classroom and in the entire school.

25. Marsh, Leonard. *Alongside the Child: Experiences in the English Primary School.* New York: Praeger Publishers, 1970. 154p.

    In this "book about young children at work

in the primary schools," chapters eight, nine, and ten touch on many aspects of creative writing. Topics include: the importance of having children write about sense experience and techniques to heighten the observation process; the value of encouraging children to write about personal experiences; the effectiveness of reading aloud to children as a stimulus to their own writing; and the pointlessness of textbook exercises that deprive children of the opportunity to use words as a means of sharing their own experiences.

26. Marshall, Sybil. *An Experiment in Education*. Cambridge, England: Cambridge University Press, 1970. 222p. plus 36 plates of children's art.

    During eighteen years' work in a one-room primary school in England, the author evolved an "integrated" teaching method in which art, English, and other subjects were linked. Much of the book presents and describes art work produced by the children; there is also some discussion of creative writing, and a description of a unit based on Beethoven's Pastoral Symphony, which stimulated a great deal of poetry as well as art.

27. Mearns, Hughes. *Creative Youth: How a School Environment Set Free the Creative Spirit*. Garden City, N. Y.: Doubleday, Page & Co., 1925. 234p.

    One section of this pioneering work is an anthology of award-winning verse written by the author's high school students; the other section is a description of the school environment that led to the students' lively enjoyment of literature and to the creation of the poems. Mearns tells how the teachers "treated with respect every sort of genuine self-expression, and refrained from a too pedagogic correction" as they attempted to set free the imaginative power of each student. He gives step-by-step accounts of the writing of many of the poems, and outlines his basic teaching procedures: never assign topics, but instead help students to write about their own imaginative experiences; give great praise to superior lines and phrases as they begin to appear in students' writing.

28. Mearns, Hughes. *Creative Power: The Education of Youth in the Creative Arts*. Second rev. ed. New York: Dover Publications, 1958. 272p.

    This work, a revision of Mearns' 1929 classic, is the story of the author's work in helping children to discover, develop, and express in writing their innate creativity. Mearns' teaching methods center on accepting all sincere attempts at self-expression; approving some aspect of each effort; giving criticism associated with strong general approval (but only after mutual trust has been established); and consistently focusing students' attention on that portion of their writing that is fresh and original. Numerous examples of student writing testify to the success of these teaching methods.

29. Moffett, James. *Teaching the Universe of Discourse*. Boston: Houghton Mifflin Co., 1968. 215p.

    A companion volume to Moffett's *Student-Centered Language Arts Curriculum, Grades K–13* (see Entry 279), this book outlines the theory behind the author's curricular proposals. The chapter "Narrative: What Happened" discusses a spectrum of narrative techniques in fiction and shows how knowledge of the spectrum can be helpful in planning reading and writing sequences for students. "Learning to Write by Writing" emphasizes the importance of feedback and response to student writing and argues against the use of writing textbooks.

30. Rubel, William, and Mandel, Gerry. *The Editors Notebook*. Santa Cruz, Calif.: Stone Soup, 1976. 32p.

    Shows how to use *Stone Soup* magazine of children's work (see Entry 718) as the basis for a comprehensive writing and art program. Outlines the principles on which *Stone Soup* is based: to encourage children to create work which is meaningful to them as individuals; to help children feel that their ideas and feelings are valuable; to discourage children from merely plugging into "mass culture formulas and stylistic conventions." Recommends a "circular" program in which children write and then hear each other's work, which stimulates further writing. Process should be stressed

over product; children should feel free to write without fear of corrections. Suggests bookmaking and magazine production.

31. Smith, James A. *Creative Teaching of the Language Arts in the Elementary School*. Second ed. Boston: Allyn and Bacon, 1973. 369p.
    Chapter six, "Creative Writing," stresses that most creative writing should grow out of children's own interests and experiences. Discusses ways teachers set conditions for creative writing; lists natural ways to motivate children to write (including having them write autobiographies, diaries, tall tales, and poems for special occasions); and describes numerous writing activities, including writing to music, writing nonsense rhymes, and writing about specific senses. In other parts of the book, the author discusses creative teaching, the creative process, and strategies to stimulate creative writing situations. Examples of children's writing are used throughout the book. Each chapter includes questions for the "college student and classroom teacher" and a selected bibliography.

32. Smith, Rodney P., Jr. *Creativity in the English Program*. Champaign, Ill.: National Council of Teachers of English/ERIC, 1970. 92p. (Available from EDRS; ED 038 413.)
    Discusses creativity in the language arts program, including the aspects of the classroom climate that encourage the development of creativity. Chapter seven, "Creative Writing," traces the history of creative writing in the schools and touches on research in creative writing and evaluation of student writing.

33. Summerfield, Geoffrey, ed. *Creativity in English*. Papers relating to the Anglo-American Seminar on the Teaching of English at Dartmouth College, N. H., 1966. Champaign, Ill.: National Council of Teachers of English, 1968. 68p. (Available from NCTE; No. 09322.)
    Papers by David Holbrook, Reed Whittemore, and Geoffrey Summerfield discuss the nature and purpose of creativity and give examples of students' creative writing. Summerfield stresses that creative English is "not a matter of simply eliciting verse or worse, but rather of establishing a relationship and an ethos which will promote experiment, talk, enquiry, amusement, vivacity, bouts of intense concentration, seriousness, collaboration, and a clearer and more adequate self-knowledge."

34. *Teaching Creative Writing*. Washington: Published for the Library of Congress by the Gertrude Clarke Whittall Poetry and Literature Fund, 1974. 140p. (Available from EDRS; ED 102 556.)
    Transcriptions of four panel discussions from a 1973 Conference on Teaching Creative Writing held at the Library of Congress. Although the panelists are university and college teachers (including Elliott Coleman, Paul Engle, Wallace Stegner, and John Ciardi, each a director of a major writing program), their comments on teaching creative writing should also be of interest to secondary teachers.

35. Whitehead, Frank, et al. *Creative Experiment: Writing and the Teacher*. London: Chatto & Windus, 1970. 94p.
    Reports on creative writing sessions with ten English teachers, held as part of a one-year inservice course. Includes samples of the writing of all the participants, along with an account of the relevant circumstances and the author's comments and reflections on the writing. New insights into methods of teaching creative writing to children, gained as a result of the inservice course, are outlined in the last section of the book. The author notes his dissatisfaction with the vogue for using an isolated sense-experience as the stimulus for children's writing, and he urges teachers to help students draw on their own life experiences when they write. He also recommends providing plentiful experience with good literature.

36. Wilt, Miriam E[lizabeth]. *Creativity in the Elementary School*. New York: Appleton-Century-Crofts, 1959. 72p.
    Points out the teacher's role in helping children develop their creativity in many different areas. Chapter two discusses factors which lead to the development of

creative writing skills: exposing children to literature; creating an "environment of faith, beauty, and quiet"; catching and recording spoken poetic expressions; giving children the opportunity to write stories in which they describe life as they see it; encouraging the telling of "make-believe" stories; encouraging creative dramatics to develop powers of expression; permitting children to make choices about what media to use, with whom to share their writing, and how much to polish their stories; stressing content over mechanics in creative writing.

37. Wolfe, Don M. *Creative Ways to Teach English, Grades 7 to 12.* Second ed. New York: Odyssey Press, 1966. 554p.
    Chapter ten, "Can Writing Be a Democratic Art?" urges teachers to encourage students to write about the patterns of their own unique lives, and points out the importance of teaching students to write effectively about sensory experiences. Chapter twenty-eight, "Classical Principles in Action: The Teacher as Writer and Critic," suggests writing exercises through which teachers can themselves learn the classical principles of literature. Many other portions of the book have relevance for the creative writing teacher; there are chapters on training the five senses, on writing autobiography, and on student problems and concerns as revealed through student surveys. There are also suggestions on helping students to write dialogue, poetry, and themes about family life.

Articles

38. Anderson, Donald G. "Writers Are Made." *Elementary English* 28 (January 1951): 24–27.
    Debunks a mystical attitude toward creativity and suggests that each student has a unique background that provides a potential for creative exploration. Suggests methods by which the creative spirit "may be enticed from its hiding place."

39. Applegate, Mauree. "After All, Mrs. Murphy—." In *When Children Write*, pp. 23–29. Washington, D.C.: Association for Childhood Education International, 1955.
    Points out that it is not enough simply to tell children, "Write a poem!" Individual writing must be preceded by a sequence of activities that help to release children's creativity: participating in enriching experiences, exchanging ideas; discussing words and imagery; listening to stories read by the teacher.

40. Arnstein, Flora J. "Recognizing and Encouraging Creativity in Composition." *Elementary English* 40 (January 1963): 68–71, 84.
    Discusses frequent blocks to children's creativity in writing: self-consciousness; over-praise; the judging of children's writing according to adult standards; competition; criticism. Stresses the importance of continuous writing and of a classroom climate based on three important aspects of a "teacher's relation to the child—respect, acceptance, and faith."

41. Baker, Frances Elizabeth. "Helping Children to Write Creatively." *Elementary English* 29 (February 1952): 93–98.
    Gives ideas for writing original Paul Bunyan stories and creating limericks; stresses that teachers can help draw children out by not speaking too much and by being alert to the needs they express.

42. Berger, Art. "Poet in the Schoolhouse: Evoking Creative Energy in Language." Speech given at the annual convention of the National Council of Teachers of English, November 1970. 12p. (Available from EDRS; ED 051 235.)
    In teaching disadvantaged children to write creatively, the speaker has concluded that teachers should learn to accept the children's language; children should be allowed to invent the language by which they manage their world; no arbitrary limits should be placed on the range of experience described or on the language used in the classroom; and writing must not be estranged from other arts such as acting, music, drawing, and dance.

43. Berger, Art. "Poet as Teacher—Teacher as Poet." *English Journal* 62 (December 1973): 1238–44.
    In order to teach writing as the exploratory

process that motivates students to contemplate their lives, teachers must first experience the process themselves. The author discusses workshops in which teachers begin to sense themselves through their writing; several teacher-written poems are included.

44. Brand, Alice. "Basic Beginnings." *Language Arts* 52 (October 1975): 1027–29.
    Teachers should help children relieve anger and tension, understand fears, reduce guilts, and clarify desires through creative writing. Teachers should not grade creative writing, but should give children's writings approval and enthusiastic encouragement.

45. Bruner, Ruth Anne. "Where Fools Rush In: Teaching Creative Writing." *Media & Methods* 11 (February 1975): 48–49.
    To help students become free to express themselves, the author discovered that she, too, has to be free, has to "have enough humility to make a fool of myself in order to break down the inhibitions and self-consciousness of the students." Describes some of the "foolish things" she has done in her classroom, and suggests an assignment for students: do something you've never had the chance to do before or something that will make you feel free; then write about it.

46. Buckley, Helen E. "Children Communicate through *Writing*." In *Readings in the Language Arts*, edited by Verna Dieckman Anderson et al., pp. 122–25. New York: Macmillan, 1964.
    Tells how the author made herself available to write down stories dictated by children in her kindergarten class. Some children dictated plays which were then staged. Six- and seven-year-olds made books of stories, some of which were presented to the school library. Stresses acceptance, respect for children's ideas, and provision of time, opportunities, and materials for writing.

47. Burrows, Alvina Treut. "Children's Writing, A Heritage in Education." *Elementary English* 52 (October 1955): 385–88.
    Acknowledges the contribution of Hughes Mearns in showing how to help children achieve uniqueness and freshness in their writing; urges teachers to downplay spelling and punctuation errors in creative writing, to provide relaxed times for children to share their writing, and to "substitute for endless, dulling drill those techniques which regard the learner as a growing artist."

48. Burrows, Alvina Treut. "The Young Child's Writing." In *Explorations in Children's Writing*, edited by Eldonna L. Everetts, pp. 77–89. Champaign, Ill.: National Council of Teachers of English, 1970. (Available from NCTE; No. 16582.)
    Points out five ways of encouraging children to write: (1) encourage creative efforts in many media, (2) show each child that you welcome his/her uniqueness, (3) read aloud stories written by other children, (4) have sessions in which children tell their own "make-up" stories, (5) occasionally suggest building upon a story begun by someone else. Urges teachers never to grade creative stories; correct form can be learned through practical writing.

49. Cahill, Walter T. "Can You TEACH Creative Writing?" *Clearing House* 33 (November 1958): 165–66.
    The author believes that teachers cannot teach students to write creatively, but can inspire them to write by showing them the process of writing. Therefore he writes along with his students, and writes a newspaper column, not because he is a writer but because he is "a teacher who needs to write in order to teach well."

50. Cook, Luella B. "Writing as Self-Revelation." *English Journal* 48 (May 1959): 247–53.
    Differentiates between writing as communication and writing as a private enterprise; points out that personal writing should not be inhibited by demands for technical precision and that it can be a "vital force in the development of personal integrity."

51. Cramer, Ronald L. "The Nature and Nurture of Creative Writing." *Elementary School Journal* 75 (May 1975): 506–12.
    Discusses the importance of creative writing in the elementary curriculum, and gives

twelve suggestions for encouraging creative writing, including: use children's experiences, encourage pupils to write about things that are relevant to their interests and needs, develop sensitivity to good writing by reading aloud to children, write stories and poems of your own and share them with children, make certain that children's writing results in outcomes or products.

52. Dawson, Mildred A. "Guiding Writing Activities in the Elementary School." In *Readings in the Language Arts in the Elementary School*, edited by James C. MacCampbell, pp. 255–60. Boston: D.C. Heath and Co., 1964.

    Discusses the need for the elementary curriculum to encourage both creative and practical writing. This can be achieved by providing a classroom atmosphere that is conducive to creativity, exposing children to rich and varied experiences as well as to good literature, and writing down stories dictated by children until they are able to write independently.

53. Dell, William C. "Creative Writing in the English Classroom." *English Journal* 53 (October 1964): 500–503.

    Maintains that a relaxed classroom atmosphere, constructive criticisms, and writing exercises are necessary for developing writing skills and fostering creativity. Lists and describes eighteen devices which are useful in stimulating creativity and good writing.

54. Dixon, John. "Creative Expression in Great Britain." *English Journal* 57 (September 1968): 795–802.

    Discusses the need to teach creative expression in writing, four classroom conditions that facilitate creative expression, and the recent growth of "creative English" in Great Britain.

55. Evans, Helen Kitchell. "Creative Writing in the Elementary Classroom." *School and Community* 47 (March 1961): 23.

    Urges teachers not to "tamper with mechanics" in the creative writing of primary school children. Children should be encouraged to "write, write, and write"; to learn to express their feelings on paper; and to read their stories aloud for their classmates to enjoy. Suggests using picture postcards to stimulate story writing.

56. Everts, Eldonna L. "Dinosaurs, Witches, and Anti-Aircraft: Primary Composition." *Elementary English* 43 (February 1966): 109–14.

    Stresses the fact that in creative writing emphasis should be on content rather than on form, particularly in the primary grades. Gives many specific writing activities, including writing stories based on literature and writing group fables. Also discusses evaluation.

57. Farrell, Barry. "On a Sailboat of Sinking Water." *Life* 68 (May 15, 1970): 4.

    After observing Kenneth Koch teaching poetry writing, the author notes that Koch's method is in fact no more than an attitude that children are natural poets and that teaching them means "encouraging them with enthusiasm, respect, ideas and a general amnesty on all the obstacles to free expression such as spelling, meter, and rhyme." Criticism, correction, or singling out of the best poems were all "out of the question."

58. Fay, Robert S. "Poets in Search of an Audience." *English Journal* 61 (November 1972): 1181–88.

    Describes a book in which selections from eleventh graders' individual autobiographies were compiled into a "kind of composite autobiography organized topically and chronologically." Offers some thoughts on poets, poetry education, and two levels of existence—the "human being as everyday man" level, and the "human being as poet" level. Urges teachers to address their teaching to the second level.

59. Ferebee, June D. "Learning Form through Creative Expression." *Elementary English* 27 (February 1950): 73–78.

    Discourages the teaching of creative writing as a vehicle for drilling specific skills and stresses that teachers can draw out children's writing abilities by providing a relaxed atmosphere, providing an opportunity for children to share their stories, making children aware of what is good, and fending off negative criticism.

60. Goedert, William O. "The Art of Authorship: Creative Writing in the Intermediate Grades." *National Catholic Educational Association Bulletin* 60 (August 1963): 397–400.

    To help children in the intermediate grades develop creative writing skills, teachers must do two things: sharpen children's observational skills and develop in them a love of communicating in writing. Children must write purposefully about matters of interest to them; teachers should occasionally accept rough drafts of compositions instead of insisting on polished work.

61. Hall, Robert D. "Motivation for Creative Writing." *Elementary English* 52 (March 1955): 154–56.

    Describes factors that help motivate children to write creatively: hearing and discussing writing by other children, the teacher's enthusiasm, a relaxing atmosphere, the teacher's ability to capitalize on the moment and to stimulate close observation of what is happening.

62. Harris, Josephine. "What Writers Advise on the Teaching of Creative Writing." *English Journal* 60 (March 1971): 345–52.

    Offers the suggestions of professional writers, including Saul Bellow, John Updike, and X. J. Kennedy, on how to teach creative writing to high school students. Most of the writers agree that writers are born, not taught, and see the teacher as a catalyst to the creative process.

63. Hoffman, Marvin. "Real Are People: Teaching Writing in the Schools." *Journal of General Education* 22 (January 1971): 227–38.

    Describes the work of the Teachers & Writers Collaborative, which places writers in public school classrooms. Discusses two points emphasized by many of the writers: the technical aspects of writing are secondary to the honesty, intensity, and boldness of subject matter; and school-imposed taboos on subject matter prevent fully honest expression by students. Shows how the writers devise "liberating, mind-expanding assignments" that "encourage students to be as silly and crazy as they can be."

64. Hurley, Beatrice J. "Some Thoughts about Children and Their Writing." *Educational Perspectives* 9 (May 1970): 3–6.

    Discusses children's needs with regard to writing: they need to feel that their thoughts are worthy of recording; they need to feel that their readers will receive their writing with respect and enjoyment; they need praise and patience from the teacher. Points out the value of getting children started with collaborative stories.

65. Jenkins, Kenneth D. "Towards a New Awareness of Creative Writing." *English Journal* 54 (January 1965): 21–22.

    Lists various understandings necessary to teach creative writing, among them the realizations that creativity is not taught but inspired; creativity is not reserved for the gifted; creativity is based on the individual's experiences; the student's writing must be met with respect and benevolence.

66. Keleher, B. M. "What Do Children Say?" *Childhood Education* 43 (May 1967): 520–23.

    Urges kindergarten teachers to provide an environment that stimulates children's oral expression, and to be alert to things they say which can serve as the beginnings of stories and poems. Recommends helping children explore their sensory impressions, using pictures to evoke stories, and working with nonsense words.

67. Kevin, Sister Mary. "Joy in Creative Writing." *Catholic School Journal* 61 (January 1961): 37–38.

    The key to teaching creative writing is encouragement; teachers must call attention to interesting phrases and sentences in children's writing. The author suggests stimulating story writing by using pictures and stimulating poetry writing by frequent reading of poetry. All work should be shared with other class members.

68. King, Robert W. "The Child as a Real Writer." *Childhood Education* 50 (February 1974): 201–3.

    Concerned that much of current school writing is based on "artificial approaches," the author calls for a turnabout to methods based on the principles of "writing what you want that has to be written for a real audience," preferably an audience of peers.

69. Kohl, Herbert R., and Wirtschafter, Zelda Dana. *Creation of a Teachers and Writers Center*. Final Report. New York: Teachers College, Columbia University, 1968. 75p. (Available from EDRS; ED 023 677.)

    Reports on the establishment of the Teachers & Writers Collaborative in 1967. Three interrelated programs were developed: the placement of professional writers in public school programs; the establishment of teacher-training seminars led by the writers; and the development of curriculum materials. Findings of the Collaborative suggest that professional writers inspire students to write in ways not envisioned by their teachers; that all children have an intense inner life and an awareness of strong emotions; and that many teachers are willing to change to less authoritarian teaching styles. Includes samples of children's writing.

70. Lewis, Richard. "A Vital Experience." In *Explorations in Children's Writing*, edited by Eldonna L. Evertts, pp. 93–95. Champaign, Ill.: National Council of Teachers of English. 1970. (Available from NCTE; No. 16582.)

    This collector of children's verse (see Entries 693–695) presents many of his thoughts on teaching and creative expression, stressing the importance of allowing children to experience their feelings and their imagination in the classroom and to express them in their writing.

71. Lowe, Lee Frank. "Writers on Learning to Write." *English Journal* 53 (October 1964): 488–95.

    The author sought the opinions of fourteen professional authors about their own experiences in studying grammar and composition, and about how teachers should teach writing. He reports their comments and discusses the implications for teaching students to write.

72. McDermott, Jane E. "The Problem of Nothing to Say." *Elementary English* 50 (September 1973): 984–87.

    Classes that are having trouble with creative writing should stop writing for awhile and start talking, because oral language skills must precede written language skills.

73. McPhail, Augustine. "Children's Language Development, Its Relation to Creative Writing." *Elementary English* 49 (February 1972): 242–44.

    Shows how the development of children's language relates to creative writing; argues that children have an innate ability to express themselves orally, and that this fact is directly related to their ability to write creatively.

74. Moroney, Frances M. "The Deeper You Dig." *Elementary English* 33 (March 1956): 165–68.

    Describes prewriting activities: the reading of published poems, and extensive oral work with lists of action words, descriptive words, and comparisons. Points out the importance of a listening welcoming audience, not a critical analytical one.

75. Munneke, Allen S. "You (Expletive Deleted), Mary." *English Journal* 64 (April 1975): 69–71.

    When the author's class was urged to write as honestly as they could, "to use writing as a means of recording their reactions to the world as they perceive it," their writings included language not usually considered "proper" for school work. The author discusses events that transpired when the students published their work and points out the dilemma for teachers who want to encourage honesty in writing.

76. Murray, Donald M. "Your Elementary Pupil and the Writer's Cycle of Craft." *Connecticut English Journal* (Fall 1969): 3–10. (Available from EDRS; ED 040 210.)

    Pupils can learn to write more effectively if they go through the cycle of prewriting, writing, and rewriting practiced by authors. They should not be hampered by studying writing backward—from the process of reading—or by the restrictions of a too-precise teacher. In order to teach writing most effectively, teachers must also practice it and must share their failures, successes, and solutions with their students.

77. Peterson, R. Stanley. "Once More to the Well: Another Look at Creative Writing." *English Journal* 50 (December 1961): 612, 617–19, 637.

The teacher must open up the world for students to experience with all their senses, must encourage honest and personal writing, and must foster a sense of form through correlation of writing with the study of literature. Gives five specific assignments for teaching short story writing, and five for teaching poetry writing.

78. Pryor, Frances. "We Can't Afford Not to Write." *Elementary English* 38 (November 1961): 509–12, 520.
The author finds that inviting children to write freely and regularly about their own experiences and ideas helps to release inner pressures and brings about an improvement in all language skills. Typing children's stories provides an incentive for their writing.

79. Reddin, Mary. "A Case for a Red Balloon: An Essay on Personal Writing." *Educational Perspectives* 9 (May 1970): 7–10.
Early in her teaching career the author read Hughes Mearns' *Creative Power* (see Entry 28) and converted the atmosphere in her classroom from a "climate paralyzed by the act of over-teaching and policing" to a "climate of respect for each writer's unique style and ideas." Children kept private personal journals which were shared at their own discretion. The article discusses the importance of children's finding their own voice and writing for their own purposes, which can lead to such joy as that expressed by one pupil who wrote, "Heavens a red balune! And so's this kind of jurnel. HIP! HIP! HIP! HOORAY!"

80. Rose, Elizabeth. "Let Them Write What They Know." *English Journal* 41 (November 1952): 495–97.
Stresses that the basic material from which honest, responsible, and imaginative writing begins and develops is the personal experience of the individual.

81. Ross, Ramon. "The Classroom Teacher and Creative Writing." *Elementary English* 41 (January 1964): 22–24, 39.
Uses theories of Plato and Alfred Adler to obtain a definition of creativity. Also argues that teachers should encourage students to write about things they have experienced and should join in the writing themselves.

82. Rowe, Ernest Ras. "Creative Writing and the Gifted Child." *Exceptional Children* 34 (December 1967): 279–82.
Emphasizes the importance of making use of "the teachable moment" and of developing good rapport with students. Describes some of the author's methods in motivating creative writing: the use of philosophical questions (where is love? what is happiness?) to provoke thought, extensive reading of poetry and literature, sensory awareness training, humor in the classroom. Content, style, and original thought were emphasized in student writings, rather than the mechanics of writing.

83. Schaefer, Charles. "Young Poets on Poetry." *Elementary School Journal* 74 (October 1973): 24–27.
A questionnaire designed to discover how creativity is developed was sent to elementary school children whose poems had been selected for inclusion in a collection of children's poems, and to the children's parents and teachers. The author discusses questionnaire responses, which have many implications for classroom teaching, above all that "poetry is best nurtured in a relaxed and unrestricted atmosphere of adult interest, warmth, encouragement, and recognition."

84. Schrader, Steven. "Let the Children Write." *High Points* 48 (December 1966): 15–25.
The author discusses what he feels were successful methods of teaching writing in his first year as a teacher: he encouraged honest writing about important and "dangerous" topics, he typed students' work and posted it for others to read, he wrote lengthy comments on student papers, he assigned topics that allowed students to write about personal experiences. Recommends using a book of student writing for motivation.

85. Schulberg, Budd. "It Could Happen in the Schools." *NEA Journal* 56 (December 1967): 19.
The hatred felt by adolescents from the Watts area of Los Angeles was unleashed

on paper and became a source of publishable writing in the Watts Writers Workshop. The author tells how the workshop helped dropouts "find their pride and define it in meaningful language," and he suggests that such an outlet should be possible within the schools.

86. Strang, Ruth. "Creativity in the Elementary Classroom." *NEA Journal* 50 (March 1961): 20–22.

Discusses many ways to foster creativity: note and comment on original ideas and phrases in students' speech; encourage many types of writing, including the writing of picture books for younger children; select for special recognition only works that demonstrate originality.

87. Sullivan, Sheila. "Beginning Poetry and Its Survival." *Teachers College Record* 67 (April 1966): 508–14.

Young children, the author believes, frequently tell about their feelings poetically, but "poetry-deaf" adults shout down their poetic beginnings. Uses examples of children's poetic speech to show adult responses that might squelch the child; demonstrates how teachers can help children use poetic form as a means of sharpening their ideas. Deplores an emphasis on technique before habits of thinking poetically are established.

88. Sutton-Smith, B. "Creative Writing: Writing What You Like and Liking What You Write." *Elementary English* 30 (December 1953): 492–99.

Presents methods for helping children to write creatively, freely, abundantly, and with pleasure. Stresses two major points: freedom alone is all that is necessary to get some children to write; and the flow of writing will not be forthcoming from some children unless they find permissiveness, acceptance, and encouragement.

89. Thomasine, Sister Mary. "Instant Creativity in Composition." *Catholic School Journal* 66 (February 1966): 62.

Discusses many guidelines for teaching creative writing: establish rapport with pupils, stimuate students to use their imaginations, ask students to describe pictures, stimulate strong sensory impressions, stress content over mechanics, read student work to the class.

90. Torrance, E. Paul. "Ten Ways of Helping Young Children Gifted in Creative Writing and Speech." *Gifted Child Quarterly* 6 (Winter 1962): 121–27.

Discusses ten ways by which parents can help children gifted in creative writing and speech. The suggestions, which are also applicable to the classroom situation, include: provide materials that develop imagination and enrich imagery, permit time for thinking and daydreaming, prize rather than punish true individuality, be cautious about editing children's writings, encourage children to play with words.

91. Turner, Thomas N., and Terwilliger, Paul N. "Multi-Dimensional Creativity." *Language Arts* 53 (February 1976): 155–59.

Shows how teachers can stimulate children to use their imaginations by creating a varied and fascinating classroom environment, planning unusual, entertaining, and thought provoking tasks; and setting a climate of feedback in which security, satisfaction, and recognition are provided. Also describes several classroom techniques for the composing of poems, stories, and melodies for poems.

92. Volckmann, Norma H. "Creativity Gets a Spark." *Grade Teacher* 80 (February 1963): 40, 131–32.

Stresses that a creative writing program should make children self-confident, not self-conscious, about mechanical errors. Discusses a weekly "creative writing" or "storytelling" time that gradually freed children to use their imaginations, and that overcame their initial resistance to writing.

93. Wagner, Guy. "What Schools Are Doing in Creative Writing." *Education* 79 (September 1958): 62–65.

Reviews curriculum guides for creative writing issued in five cities (Houston; Portland, Oregon; New York; Wilmington, Delaware; Los Angeles) between 1952 and 1957. Also points out that a teacher can best foster children's creativity by being "the thoughtful listener, the kindly critic, the

encouraging friend, the suggestor of possibilities."

94. "Ways to Creative English." (London) *Times Educational Supplement* No. 2,771 (June 28, 1968): 2132.

    Reports on an English teachers' conference in which David Holbrook discussed "extending" children by providing meaningful experiences, and creating an atmosphere of trust to enable children to be adventurous in their writing. Geoffrey Summerfield argued for active participation in poetry and demonstrated how poems can be orchestrated by the use of percussion instruments.

95. Wilt, Miriam. "Writing *and* Learning." *Childhood Education* 42 (November 1965): 151–55.

    Discusses ways teachers can facilitate children's writing, stressing that "day-to-day exposure to the wealth of their common heritage of literature, a small dose of other children's attempts, and an invitation to try their hands and minds at creating their own is often all that is needed." The author believes that the use of games, exercises, and examples of colorful speech is misguided; "rather, the process is in a direct line from the internalized experience of the child to expression."

96. Witty, Paul. "Make Way for Creativity." *PTA Magazine* 57 (March 1963): 16–18.

    Points out some differences between creative pupils and high-IQ pupils, and stresses the importance of finding and encouraging the creative child. To identify children with creative ability in writing, teachers may use the "open-end" story device in which children are asked to expand on a story told by the teacher, or they may ask children to write about a film. If a child appears to be consistently or repeatedly remarkable in writing, the teacher should seek the opinion of well-informed people in the field.

97. Wright, Evelyn. "Wishes, Lies and Dreams: Pedagogical Prescriptions." *Elementary English* 51 (April 1974): 549–56.

    Discusses the limitations of total-group stimuli and poetry prescriptions, as proposed by Kenneth Koch in *Wishes, Lies, and Dreams* (see Entry 427). The author indicates her own teaching preferences by including several poems that children wrote "when topic and form were not assigned, in a . . . classroom where children exercised choice and control in many of their activities, and where the work of both children and adults were classroom literature."

RESEARCH FINDINGS

In this section, researchers report on studies that relate to the teaching of creative writing. Many of the authors have investigated the effects of different teaching methods on creative writing in an attempt to find the most effective ones. Several authors have studied the effect of various stimuli on student writing, experimenting with the use of films, pictures, and different types of writing tools.

A perennial concern of creative writing teachers is how to evaluate creative writing. Many of the researchers have addressed themselves to this concern, and in some cases they have designed evaluation scales in an attempt to measure the originality of student writing.

One other trend addressed here is the study of literary devices that children employ in their creative writings.

Books and Dissertations

98. Frankston, Leon. "Some Explorations of the Effect of Creative Visual Art Experiences upon the Poetry Writing Quality of Eighth-Grade Students." Ed.D. Dissertation, Columbia University, 1963. 284p. (Available from University Microfilms; Order No. 64-1475.)

    An experiment was performed to determine whether training in art might transfer to the poetry writing of eighth graders. There was found to be no transfer of creativity from art to poetry.

99. King, Richard P. "Sensory Approach to Creative Writing: A Study of the Effect of Increasing the Number of Types of Sensory Stimuli Intended to Motivate Children to Write Creatively." Ed.D. Dissertation, University of North Dakota, 1973. 116p. (Available from University Microfilms; Order No. 74-14,904.).

The primary purpose of this investigation was to determine whether increasing the number of types of sensory stimulation prior to a writing experience would help fourth, sixth, and eighth grade students to write longer, more creative stories. One conclusion was that the creative writing of fourth and sixth grade children is affected more by variations in motivational treatment than is that of eighth grade children.

100. Lilija, Linnea Diane. "A Study of the Written Poetry Responses of Fifth Graders Given Selected Methods of Instruction." Ph.D. Dissertation, University of Minnesota, 1970. 265p. (Available from University Microfilms; Order No. 70-20,213.)

Uses poems written by fifth graders to determine any differences in the quality of children's writing that might be induced by the "broad exposure" approach to teaching poetry, the "analytical" approach, or the "non-exposure" approach. Some conclusions were that the evaluation of poetry is a personal and emotional process subject to the preferences of the reader, and that no one of the three instructional methods measured seems substantially better than the others with regard to the children's final written product.

101. Sarlin, Louise. "A Study of Teachers' Concerns and Questions Related to the Teaching of Creative Writing in the Intermediate Grades of the Plainedge Public Schools; Ascertaining Teachers' Needs as the Basis for Writing a Teachers' Guide for Helping Children Write Creatively (Parts 1 and 2)." Ed.D. Dissertation, New York University, 1969. 272p. (Available from University Microfilms; Order No. 70-16,000.)

This study proposed to identify teachers' questions and concerns in teaching creative writing in the intermediate grades of six elementary schools in Plainedge, New York; to assess the extent to which teachers would be interested in having these concerns treated in a teachers' guide; to write such a guide and test its adequacy for meeting teachers' problems and needs. Over five years' time, more than sixty questions and concerns were determined to be of potential interest if discussed in a teachers' guide. The resulting guide discussed all the questions and concerns and was tested and approved by classroom teachers.

102. Shane, Harold G.; Walden, James; and Green, Ronald, coordinators. *Interpreting Language Arts Research for the Teacher.* Washington, D.C.: Association for Supervision and Curriculum Development, National Education Association, 1971. 195p. (Available from NCTE; No. 23643.)

Chapter nine is devoted to research in creative writing. Part one of this chapter reviews research on creative writing in secondary schools: viewpoints on creative writing, encouraging students to write, factors affecting writing, the improvement of writing, evaluating writing. Part two reports research on creative writing in the elementary school: general comments on children's writing, stimulating writing ability, composition and grammar instruction.

Articles

103. Alpren, Patricia Farrell. "Can Children Be Helped to Increase the Originality of Their Story Writing?" *Research in the Teaching of English* 7 (Winter 1973): 372–86. (Author's Ed.D. dissertation on this topic is available from University Microfilms; Order No. 72-20,185.)

The researcher attempted to determine whether fifth grade children's originality in story writing would increase after receiving evaluative feedback information, in the form of printed scales, on the originality of a story they had written. Of two rating scales tested, one was found to have a negative effect on student performance, and one a positive effect.

104. Auguste, Joanne A., and Naiven, Fredric B. "ITA and TO Training in the Development of Children's Creative Writing." *Research in the Teaching of English* 3 (Fall 1969): 178–80.

Reports on a study that compared the effects of ITA (initial teaching alphabet) and TO (traditional orthography) instruction in the first grade on children's creative writing skill in the second grade; found that the ITA program produced superior results. (See also Entry 116.)

105. Carlson, Ruth Kearney. "Recent Research in Originality." *Elementary English* 40 (October 1963): 583–89.

Describes a study of the originality of stories written by fourth, fifth and sixth graders, which gave evidence that pupils might become more original if their social environments, including teachers and peers, could foster diversity and individuality in thought.

106. Duffy, Gerald G. "The Construction and Validation of an Instrument to Measure Poetry Writing Performance." *Educational and Psychological Measurement* 28 (Winter 1968): 1233–36.

Reports on a study conducted to determine whether a rating scale could be developed to measure the poetry writing performance of intermediate-level children. A rating scale was developed to analyze performance in seven areas: theme, organization, solving the problem or ending the poem, stimulus perception, emotional depth, combining ideas or things in unusual relationships, and word choice. The scale was found to be valid and reliable.

107. Edmund, Neal R. "A Study of the Relationship between Prior Experiences and the Quality of Creative Writing Done by Seventh-Grade Pupils." *Journal of Educational Research* 51 (March 1958): 481–92.

Reports on a study designed to determine whether a relationship existed between prior experiences of seventh grade pupils and the quality of their creative writing. Among the conclusions was that creative writing was of a higher quality when it was based on derived experiences (experience coming from secondary sources) than when it was based on direct experience (experience that the writer has actually had).

108. Edmund, Neal R. "The Relationship between Prior Experiences and the Creative Quality of Stories by Fifth Grade Children." *Elementary English* 35 (April 1958): 248–49.

Reports the findings of a survey of 140 fifth graders, given forty-five minutes to select a topic and write about it. Results indicated that better writing resulted when children wrote from derived experience (resulting from secondary sources) than when they wrote from direct experience.

109. Edmund, Neal R. "Quality of Creative Writing Based on Direct Experiences." *Clearing House* 33 (November 1958): 163–64.

Reports on an investigation which led to the conclusion that ninth graders' creative writing was of a slightly higher quality when it was based on derived experience (coming from secondary sources) than when it was based on direct firsthand experience. The author notes that the difference in quality between the two types of writing was very slight and was not as pronounced as in the writings of fifth and seventh graders whose work he had studied previously (see Entries 107 and 108). He suggests that younger children might be able to write more effectively about direct experience if teachers placed more emphasis on the effective use and handling of direct experiences.

110. Edmund, Neal R. "Writing in the Intermediate Grades." *Elementary English* 36 (November 1959): 491–501.

Examines research on writing in the intermediate grades. Discusses numerous studies according to their topics: writing as a way of identifying and motivating gifted children, experiences forming the bases for children's stories, pupil interests and the selection of writing topics, methods and materials for teaching writing, and creative writing and personality development. Bibliography.

111. Groff, Patrick J. "Figures of Speech in Poems by Children." *Elementary School Journal* 63 (December 1962): 136–40.

An investigation of the figures of speech in poems written by 540 intermediate pupils revealed that 27.1% of poems written by the boys, and 33.2% of the girls' poems, contained figures of speech. Noting that most students of children's poetry believe that figures of speech improve the quality of the poetry, the author suggests that greater emphasis on teaching figures of speech should improve the quality of children's poems.

112. Hill, John David. "A Flying 'Garbearge' Can." *Viewpoints* 50 (January 1974): 37–44.

Reports on a study to determine the presence, frequency of use, and development by grade level of literary devices in children's writing. Among the findings: the humorous tale and the fantasy tale were the most popular genres chosen by the students, elementary school children are capable of using all specified literary devices, children use more of the elements of structure (genre, form, narration, dialogue, characterization) than of texture (alliteration, metaphor) in their writing.

113. Karnes, Merle B.; Wallersheim, Janet P.; and Stanley, Lola S. "The Effects of Typing Instruction on Creativity and Achievement among the Gifted." Champaign, Ill.: Unit 4 Schools, 1963. 51p. (Available from EDRS; ED 010 921.)

Two groups of fourth grade children rated as "academically talented" received enrichment in creative thinking and writing; one of the groups also received typing instruction. The experimental group using typewriters showed significantly greater gains in creative writing and creative thinking than did the control group.

114. May, Frank B., and Tabachnick, B. Robert. "Three Stimuli for Creative Writing." *Elementary School Journal* 67 (November 1966): 88–94. (More detailed report, "Effects of Three Different Stimuli on the Creativity of Children's Compositions," is available from EDRS; ED 003 461.)

Reports on a study made to determine which type of picture stimulus—organized (representational), unorganized (nonobjective), or a choice between the two—would result in the greatest degree of creativity in the written stories of third and sixth graders. Results differed among the different subgroups: third graders responded similarly to all three stimuli; sixth grade boys did best in response to unorganized stimuli; and sixth grade girls did best in response to organized stimuli or to a choice of stimuli. Suggests the need to vary stimuli for a class of children.

115. Moslemi, Marlene H. "The Grading of Creative Writing Essays." *Research in the Teaching of English* 9 (Fall 1975): 154–61. (Author's Ph.D. dissertation on this and related topics is available from University Microfilms; Order No. 73-23, 704.)

Reports on a study in which the investigator attempted to develop a working definition of creative writing, to establish criteria by which creative writing could be evaluated, to draw up a rating scale, and to determine whether three judges could grade creative writing products with consistency. Concluded that creative writing can be evaluated with some degree of confidence.

116. Nalven, Fredric B., and Auguste, Joanne A. "How Lasting Are the Effects of ITA vs. TO Training in the Development of Children's Creative Writing?" *Research in the Teaching of English* 6 (Spring 1972): 17–19.

In a study that compared the long-term effects of ITA (initial teaching alphabet) and TO (traditional orthography) instruction in the first grade on children's creative writing skill when they reached the fourth grade, the authors found no significant differences in creativity scores between the ITA and TO subsamples. (See also Entry 104.)

117. Pippert, Ralph. "Imagination and Humor in Creative Writing by Achieving and Underachieving Students." *Peabody Journal of Education* 41 (November 1963): 157–63.

Reports on a study in which the creative writings of tenth grade "achievers" and "underachievers" were analyzed for evidences of humor and imagination. Underachievers tended to write humorously less frequently than did achievers, but in one portion of the study they exceeded the achieving students in imaginative responses.

118. Roser, Nancy L., and Britt, James. "Writing with Flair." *Elementary English* 52 (February 1975): 180–82, 220.

Reports on a study that showed conclusively that first grade children wrote more with colored felt-tipped pens than with pencils; the study also demonstrated the effectiveness of puppetry and creative drama in motivating children to write.

119. Rowland, Monroe, and Hill, Patricia. "Race, Illustrations, and Interest in Materials for Reading and Creative Writing." *Journal of Negro Education* 34 (Winter 1965): 84–87.

A first grade racially mixed class was tested to determine whether their interest in materials for reading and creative writing would be influenced by the racial content of those materials. The authors concluded that children's interest in the materials *was* influenced by racial content; since interest and achievement are closely related, they call for materials in which a variety of racial types are portrayed.

120. Shapiro, Phyllis P., and Shapiro, Bernard J. "Two Methods of Teaching Poetry Writing in the Fourth Grade." *Elementary English* 48 (April 1971): 225–28 (reflects a paging error in *Elementary English* for April 1971). (The first author's Ed.D. dissertation on this topic is available from University Microfilms; Order No. 70-12, 201.)

Reports on a study of two approaches to teaching poetry writing: a "free" approach, which encouraged poetry writing through exposing children to good poetry, and a "semi-structured" approach, which included a sequence of carefully planned activities. The "semi-structured" approach proved more effective, although both methods led to improvement in children's poetry writing skills.

121. Shapiro, Phyllis P., and Shapiro, Bernard J. "An Evaluation of Poetry Lessons with Children from Less Advantaged Backgrounds." *Educational Leadership* 30 (October 1972): 55–59.

Working with children from working class backgrounds, the authors tested the effects of two alternative programs for poetry writing: the "free" approach and the "semi-structured" approach. Both methods were found effective in helping children express themselves creatively, with the "semi-structured" proving somewhat more effective.

122. Sharples, Derek. "Stimuli for Creative Writing: A Comparative Experiment." *Educational Review* 20 (November 1967): 56–64.

Reports on a study in which children wrote in response to four stimuli: a picture, a poem, a rusty key, and the sound of a loud crash. The diversity of responses suggested that there can be no general criteria by which stimuli can be selected. Evidence indicates that the successful employment of writing stimuli is related more to the general teaching climate than to the specific stimuli employed.

123. Sharples, Derek. "The Content of Creative Writing." *Elementary School Journal* 68 (May 1968): 419–26.

In a study similar to his earlier study, the author examined the content of children's writing in response to various stimuli. The results show that "stimuli can affect responses and that individual differences in achievement and schooling also influence writing." The author suggests that more effective methods must be sought to develop individual originality and growth.

124. Sullivan, Howard J.; Okada, Masahito; and Niedermeyer, Fred C. "Effects of Systematic Practice on the Composition Skills of First Graders." *Elementary English* 51 (May 1974): 635–41.

Reports on a study involving the development of a carefully sequenced composition program for first grade children and investigation of the effects of the program on children's storywriting performances. Discusses the positive results obtained through use of the program.

125. Taylor, Winnifred F., and Hoedt, Kenneth C. "The Effect of Praise Upon the Quality and Quantity of Creative Writing." *Journal of Educational Research* 60 (October 1966): 80–83.

Fourth graders were divided into groups and given (a) praise without correction, or (b) negative criticism and correction on their creative writing papers. Results indicated that praise without correction is superior to blame; the praised but uncorrected group wrote more, showed more favorable attitudes, were more highly motivated, and appeared to be more independent than the other group.

126. Witty, Paul, and Martin, William. "An Analysis of Children's Compositions Written

in Response to a Film." *Elementary English* 34 (March 1957): 158–63.

Reports on a study of stories and poems written by first through sixth grade children in seventy-nine classrooms after viewing a symbolic and imaginative film, *The Hunter and the Forest*. The authors discuss characteristics of the writing in various grades and emphasize their belief that the use of films is an excellent way to stimulate creative expression.

127. Wyatt, Nita M. "Research in Creative Writing." *Educational Leadership* 19 (February 1962): 307–10.

Reports on numerous studies in creative writing, on the type of subject matter which produces the best writing in children of different age groups, on maturity of expression in children's writing, on the value of dictating stories, and on the relationship of writing ability to extensive reading. Discusses possible classroom implications of the research.

PRACTICE

This section offers practical advice on getting students to start writing and on teaching the writing of creative prose, poetry, fiction, plays, and scripts. The section concludes with a list of materials for student use. The emphasis in all the materials cited is on ideas and aids that can be easily used in the classroom.

TEACHING THE WRITING PROCESS

Motivation is one of the teacher's biggest challenges in the creative writing classroom. The authors of materials in this section offer ideas for making students want to write and for making writing work in the classroom.

"Stimuli for Writing" offers practical suggestions on how to launch students into writing. Effective student motivators include: frequent exposure to good literature, collaborative writing, hearing other students' work, and, for primary children, dictating stories for the teacher to write down. A number of authors stress the importance of helping students to develop sensory awareness, by writing about their sensory experiences or by examining natural or manufactured objects.

Many of the books and articles list specific topics and story-starter situations for classroom use; others describe activities that can stimulate creativity in writing, including taking field trips; viewing films, photographs, and pictures; projecting oneself into imaginary situations; creating adventures for fictitious characters invented by the teacher; writing to or about music; and writing only "lies."

In "General Classroom Techniques," teachers tell how they fit creative writing into the school curriculum and describe ways of organizing and conducting creative writing lessons, from prewriting activities to evaluation procedures.

Suggestions include employing a workshop climate in which students read and discuss each other's work; participating in writing exchanges with classes at other schools; and holding two separate writing periods, one for practical writing that is corrected and graded, and one for creative writing in which free expression is stressed and no corrections are made.

Specific techniques are also given for working with primary grade children, for helping students to develop sensory awareness, and for teaching different types of writing (including folk tales, tall tales, fables, and poetry). One of the most prevalent trends, however, is a de-emphasis on the teaching of particular genres and an emphasis on getting students to write out of their own experiences and observations about what is personally meaningful to them.

This section seemed the appropriate place to present the unique work of the Teachers & Writers Collaborative. Since 1967, the Teachers & Writers Collaborative has placed professional writers in classrooms for the purposes of "creating a curriculum that is relevant to the lives of children" and "encouraging children to create their own literature from their own language, experience, and imagination." The writers maintain detailed diaries of their work, and these diaries, along with the works of the students, become the raw materials for the project's publications.

Teachers & Writers Magazine (formerly *Teachers & Writers Collaborative Newsletter*) is issued three times a year. Individual issues are listed in this section. In addition to the *Magazine*, Teachers & Writers Collaborative has published a number of anthologies and books of interest; these are listed elsewhere in this bibliography. (See "Teachers & Writers Collaborative" in the subject index for Entry numbers.) Further information about the Collaborative's programs and publications may be obtained by writing Teachers and Writers Collaborative, 186 West 4th Street, New York, New York 10014.

Creative writing teachers must develop teach-

ing techniques based on their own beliefs and interests and on the needs of their particular students, but the hundreds of ideas in this section will aid teachers in generating their own ways to encourage students to express themselves in writing.

Stimuli for Writing

Books

128. Ettner, Kenneth, chair. *A Thousand Topics for Composition: Revised.* Urbana, Ill.: *Illinois English Bulletin*, January 1971. 22p. (Available from NCTE; No. 54522. Also available from EDRS; ED 048 290.)

Topics found effective in composition courses were supplied by 250 junior and senior high school English teachers. Categories include personal reminiscences, personal reactions, character sketch, fantasy, description, and "creative" writing paralleling literary works.

129. Grimm, Gary, and Mitchell, Don. *The Good Apple Creative Writing Book.* Illustrated by Gary Grimm. Carthage, Ill.: Good Apple, Inc., 1976. 107p.

Presents practical, easy-to-use ideas for developing the imaginations and divergent thinking skills of students in approximately the fourth through the eighth grades. Includes sections on playing with words, writing letters, ideas for a creative writing center, creative writing relevant to everyday life, and using creative writing and thinking skills in "creating" original restaurants. Also includes sections with dozens of specific ideas to stimulate creative writing and provides numerous ready-to-use activity sheets that may be duplicated for student use. Illustrations are included throughout.

130. Joy, Joan. *Nonsensical Nuances of the ABC's.* Hayward, Calif.: Alameda County School Department, 1971. 59p.

Provides twenty-six creative language assignments (one for each letter of the alphabet) designed to motivate pupils to express themselves in writing. Most of the activities involve simple props and materials to stimulate pupils' interest and imagination. Examples: eating donut "holes" and writing tall tales about how the donut got its hole; making paper hats and writing about magic hats with special powers; reading stories and books and writing stories stimulated by them. Each assignment lists teaching goals, materials needed, suggested books for motivation, and suggested procedure.

131. Moore, Walter J. *A Thousand Topics for Composition: Revised, Elementary Level.* Urbana, Ill.: *Illinois English Bulletin*, February 1971. 32p. (Available from NCTE; No. 54425. Also available from EDRS; ED 048 298.)

One hundred teachers supplied topics of interest to elementary students. The eight categories include description (me, my world, my thoughts, my dreams, my ideas, my actions), characterization, and imaginative writing (other places, other people, other objects, "anything goes," words as ideas). Includes motivational techniques and suggestions for games, projects, story-starters, and stories based on literature.

Articles

132. Adams, Dennis M. "Creative Writing Ideas That Work." *Instructor* 85 (December 1975): 62–64.

Five writing strategies include *You Name the Person!* (beginning with an original name, students invent and describe a fictitious person); *A Mad Professor Created Me!* (students write from the point of view of someone or something made in a mad professor's laboratory); *Write on the Wall!* (classroom graffiti).

133. Altenhein, Margarete R., and Maybury, Margaret W. "Daffodils, Daffodils Everywhere: Poetry Appreciation Lesson and Verse by Third Graders." *Peabody Journal of Education* 41 (March 1964): 296–300.

After participating in a daffodil-growing project, third graders were helped to observe and describe the daffodils and were introduced to Wordsworth's poem "Daffodils." They then wrote their own poems about daffodils, many of which are included.

134. Applegate, Mauree. "In My Space-Coat Pocket." *Grade Teacher* 79 (March 1962): 44–45, 101–3, 105–6.

Speaking to children, the author sets up a situation in which each child's family is going on a pioneer trip to the planet of their choice. The spaceship has been loaded and the child has been told that there is room for one more prized possession, small enough to fit into a space-coat pocket. The author discusses possible choices and quotes extensively from the children's own writing in which they explain their reasons for taking a tulip bulb, popping corn, a shell, a baseball, a stamp collection, a cocoon, a bird's egg.

135. Applegate, Mauree. "When the Spacemen Come." *Grade Teacher* 79 (April 1962): 26–27, 139–40.

The author invites children to imagine how they would act if they were the first person to meet visitors from outer space, and what they would show them as typical of the meaning of America. Included are quotes from poems and stories of children who wrote about that topic.

136. Applegate, Mauree. "First Anniversary on Mars." *Grade Teacher* 79 (May 1962): 58–59, 78–79.

"It is the year 2000, and you and your family have been living as pioneers on Mars for one year," the author announces in this article addressed to children. She asks them to write a letter to Earth describing their experiences, and quotes several of these "Letters from Mars."

137. Bacher, June. "Criterion for a Poem: Its Ability to Dance." *Elementary English* 40 (November 1963): 729–30, 735, 769 (reflects a paging error in *Elementary English* for November 1963).

A pet parade stimulated a fourth grade class to do a great deal of creative writing about animals; they went on to write poems for a class chart, develop criteria for poetry, and set poems to music.

138. Bany, Mary. "Cooperative Group Writing." *Elementary English* 32 (February 1955): 97–99.

Nine- and ten-year-olds whose writing skills were poor gained confidence in attempting to write their own stories and poems after group oral storytelling experiences and group composition of poetry.

139. Bednarz, Barbara. "Project Sound Makes It." *Elementary English* 48 (January 1971): 86–89.

Tells how to use music to elicit creative writing responses from students; lists numerous diverse musical selections and suggests how they may be used in the classroom.

140. Bent, Margaret. "To Trigger Creativity." *Instructor* 71 (March 1962): 101, 106.

Lists approximately twenty story-starters, including: draw a rainbow and then write about each color; draw a machine that will do a job you don't like to do and then write about the machine.

141. Bierbaum, Margaret. "How to Make a Picture Really Worth a Thousand Words." *Grade Teacher* 83 (April 1966): 70, 146, 148.

Describes activities to use with *Stop, Look & Write*, a book of photographs designed to stimulate creative writing (see Entry 596): list every item in a picture; write from the viewpoint of one of the people in a picture; write down whatever comes into one's mind on viewing a picture. Includes diverse writings submitted about one picture.

142. Bierbaum, Margaret, and Sohn, Dave. "Did the Cat Eat the Mouse? Or . . . " *Grade Teacher* 84 (November 1966): 91, 151.

Describes, with examples, stories written by third graders in response to a series of photographs of a cat and a mouse found in the book *Stop, Look & Write* (see Entry 596).

143. Brack, Kenneth H. "Creativity in Writing Is Where You Find It." *Elementary English* 38 (February 1961): 89–90, 98.

A city child's fantasy of owning a pig became a stimulus to his own creative writing as well as to the writing of his classmates. Shows how a teacher can nurture creativity through perception of children's interests.

144. Bramer, Mary. "With Thanks to Edgar Lee Masters." *English Journal* 64 (September 1975): 39–40.

In a Bicentennial project inspired by Edgar Lee Masters' *Spoon River Anthology*, students researched the lives of early local settlers and wrote poetic epitaphs for them.

145. Brodsky, Mimi. "Creative Writing in Elementary School." *Elementary English* 40 (February 1963): 189–90.
Teachers should encourage moments of "creative quiet" in which children think about and express their sensory reactions to colors, seasons, sights, and smells.

146. Brough, Grover. "Build a Foundation for Creative Writing." *Instructor* 71 (September 1961): 17, 114.
Recommends starting story-writing activities by providing sensory experiences for pupils; cites examples of materials that can be used to provide experiences in using the five senses.

147. Cady, Jerilyn L. "Pretend You Are . . . an Author." *Teaching Exceptional Children* 8 (Fall 1975): 26–31.
In a program for children with learning disabilities, creative writing was introduced by reading literary classics and children's writings aloud to the class. Topics for writing were frequently suggested to the children; all the children's initial efforts were read to the class by the teacher. Includes a list of 145 topics used in the project ("The Loch Ness Monster," "Excitement is . . . ," "Tell about a fight").

148. Calderhead, James T. "The Templehall Bestiary." *Elementary English* 46 (February 1969): 166–68.
A group of Scottish students wrote poems in which they expressed sympathy to an animal for some difficult aspect of its life. They prepared a book of their verses, written in the local English/Scots dialect, so they could see how their spoken language looked in print.

149. Carlson, Ruth Kearney. "Sparkling and Spinning Words." *Elementary English* 41 (January 1964): 15–21, 55.
Believing that reading and listening are basic foundations for writing creatively, the author lists books, poems, and records that can help students gain an appreciation for writing and that can create in them an urge to write. (See also Entry 467.)

150. Carroll, Emma C. "Creatamath, or—Geometric Ideas Inspire Young Writers." *Arithmetic Teacher* 14 (May 1967): 391–93.
Inspired by the book *Flat Stanley* by Jeff Brown, which features a flattened, two-dimensional character, fourth graders wrote their own stories about people who were reduced to one or two dimensions. Examples of their stories are included.

151. Christie, Antony. "Making with Words: A Practical Approach to Creativity." *English Journal* 61 (February 1972): 246–51.
Proposes many classroom-tested ideas for creative writing: working with the shape and sound of words; writing about interesting objects, pictures, animals, people; writing dialogue.

152. Cramer, Ronald L., and Cramer, Barbara B. "Writing by Imitating Language Models." *Language Arts* 52 (October 1975): 1011–14, 1018.
Recommends having children imitate language patterns in literature, first in a group and then individually, as a way of learning to write. Describes a procedure for eliciting patterned writing, and lists many books that are useful models for such writing activities.

153. Cross, Alma. "Books and Children's Creative Expression." *Elementary English* 35 (January 1958): 38–41.
Suggests ways of using books to stimulate children to write: discuss a book character and have children write about it; have children write their own endings for a book; have children write stories based on book titles or illustrations.

154. Dakelman, Beth C. "Think Tank and Mind Transportation: Teaching Creative Writing." *English Journal* 62 (December 1973): 1272–73.
The author has found that the best way to get truly creative writing from students is to help them achieve "mind transportation," forgetting the reality of the classroom and retreating to more stimulating worlds. She describes several teaching techniques, including arranging a semi-dark setting that includes relaxing music and scented candles.

155. Dauterman, Philip, and Stahl, Robert. "Film Stimuli—An Approach to Creative Writing." *English Journal* 60 (November 1971): 1120–22.

Tells how to help students progress from descriptive to affective to creative responses to film stimuli.

156. "Dear Sir, You Cur! and Other Writing Assignments." *Grade Teacher* 87 (February 1970): 52–56.
Ideas contributed by three teachers involve: play-writing; students' writing about their sensations as they pretend to "walk into" the scene depicted in a selected painting; and writing business letters based on humorous, unusual problems with products.

157. DeHaven, Edna. "A Questioning Strategy Model for Creative Writing." *Elementary English* 50 (September 1973): 959–61, 987.
Proposes a carefully structured sequence of questions that will focus children's attention on something, establish a knowledge base, expand concepts, and encourage divergent thinking—all good preparation for creative writing.

158. Diane, Sister Mary. "Cart before the Horse." *Catholic School Journal* 67 (November 1967): 47–48.
"If only we could inculcate a love for good reading in every child," the author believes, "our problems in developing writers would be considerably lessened." She discusses children's literary classics that will saturate children's minds with ideas to stimulate their own stories.

159. Dietz, Sandy. "Monsters!?" *Teacher* 93 (April 1976): 64–65.
After collectively drawing a six-foot-long class monster, fourth graders created their own monsters and wrote stories about them.

160. Dittmer, Allan. "Using the Newspaper to Stimulate Imaginative Writing." *Media & Methods* 9 (September 1972): 58, 60–61.
Presents a sampling of "short and stranger-than-usual" newspaper articles that the author has successfully used to motivate creative writing. Points out that such articles can be used to supply the basic ingredients for short stories, poems, plays, or films; gives sample questions to stimulate student writing based on one of the articles.

161. Dittmer, Allan. "Scissor Your Way to Success: News Clips for Classroom Use." *Media & Methods* 11 (March 1975): 20–22.
In a follow-up to his previous article (see Entry 160), the author presents nine short and startling news clippings about real events, which can be used to motivate creative writing. He suggests specific questions to stimulate student thinking about the incidents reported.

162. Duffy, Mike. "Sidetracks: Poetry Writing in the Science Class." *Science and Children* 10 (April 1973): 7–9.
After a rock-collecting field trip, students examined their rocks with great care and from many different aspects, mused about the history of the rocks, and wrote poems based on their thoughts and observations. A different class examined and wrote about trees, and a third class "grew" and wrote about crystal gardens. Directions for growing the crystal "plants" are included.

163. Duke, Charles R. "Brainstorming Activities Based on the Newspaper." *Elementary English* 52 (April 1975): 588–90.
Lists dozens of classroom activities based on the newspaper, many involving creative writing, which originated in a brainstorming session with a group of teachers.

164. Dunning, Donald J. "A Derivative Approach to Creative Writing." *English Journal* 54 (December 1965): 845–47.
Discusses obstacles to creative writing in high school and proposes an approach in which students write stories by transposing artistic material from such sources as myths, parables, lyric and narrative poetry, epigrams, and visual art.

165. Ellis, Helene M. "21 Way-Out Story-Starters . . . and How to Use Them." *Grade Teacher* 86 (March 1969): 95–100.
Story-starters arranged as a semester's work in creative writing include: "You are from another planet and have landed on earth . . . write about what you see." "Write about being your age." "Describe a character from a song." "Describe a fight scene."

166. Engelsman, Alan D. "A Piece of the Action." *English Journal* 61 (February 1972): 252–56.
"Students always enjoy themselves more,"

the author believes, "when you give them a piece of the action." He tells how his class created numerous fictitious characters around which several creative writing assignments were based.

167. Fagerlie, Anna M. "Third Graders Try Creative Writing." *Elementary English* 33 (March 1956): 164–65.

Inspired by the study of Johnny Appleseed, a third grade class wrote a group song and play. Timid children were encouraged by the work of the more creative children.

168. Farris, Herbert J. "Creative Writing Must Be Motivated." *Elementary English* 29 (October 1952): 331–32, 374. Also in *Readings in the Language Arts in the Elementary School*, edited by James C. MacCampbell, pp. 261–63. Boston: D.C. Heath and Co., 1964.

Lists *do's* and *don't's* for the creative writing teacher. Discusses three activities successful in motivating intermediate grade children; creative writing games, having children finish a story, and have a Story Box into which children put poems and stories to read to the class at a designated time.

169. Fennimore, Flora. "A Conversation with the Wind." *Elementary English* 52 (January 1975): 123–25, 135.

Before children can write, they must have something to write about and experience in handling that "something." The author describes a step-by-step process through which children explored their feelings and sensations while experiencing the wind and then wrote poems about the wind.

170. Ferber, Ellen. "Miss Braids and the Growler." *American Education* 4 (November 1968): 10–12.

Reports favorable reactions of writers, teachers, and students to a writers-in-residence program in public schools in Washington, D.C. The author provided a box in which children were encouraged to leave anonymous contributions that were not to be graded or corrected. Freedom to express themselves, exposure to a great deal of poetry, and constructive criticism of their work gradually led students to write more and more. Discusses the improved attitudes toward writing which developed in students, including those the author had dubbed "Miss Braids" and "The Growler" (because at first he growled whenever poetry was mentioned).

171. Furner, Beatrice A. "Creative Writing through Creative Dramatics." *Elementary English* 50 (March 1973): 405–8, 416.

The author believes that "the use of dramatic activity in the motivational stages of a creative writing experience is a useful addition to the exchange of ideas through talk, since it involves the child physically, verbally, and emotionally in exploration of the problem."

172. Girdon, Mary Bowers. "Helping the Disabled Reader." *Elementary English* 50 (January 1973): 103–5.

Eighth graders reading at a primary level dictated stories based on provocative pictures and on "story-starter" sentences. Their writing experiences helped the students to improve their self-concepts and to feel personally involved in learning to read.

173. Glass, Malcolm. "Lying Helps Them Tell the Truth More Vividly." *College Composition and Communication* 26 (February 1975): 36–38.

When students were given a free writing assignment with only one restriction—*they must tell only lies*—they wrote vividly, specifically, imaginatively, and with great enjoyment. Results of such assignments have convinced the author that every student can write creatively, and that "imaginative writing has its place in every English course."

174. Green, Arthur S. "Let's Take the Straitjacket out of Writing." *Education* 76 (April 1956): 494–97. Also in *Readings in the Language Arts in the Elementary School*, edited by James C. MacCampbell, pp. 118–22. Boston: D.C. Heath and Co., 1964.

Explains the teacher's role as one who encourages children's participation in class discussions about writing topics and who stimulates interest in writing. Suggests categories of writing topics which get good results: (1) personal experiences; (2) fantasies; (3) integrating writing with creative art; (4) integrating writing with subject matter students have learned about; (5)

varied forms of writing such as dialogues, skits, poetry, and television and radio scripts.

175. Hall, Mary A., and Gambrell, Linda B. "Children as Authors." *Elementary English* 49 (October 1972): 889–93.
Describes the usefulness of material written by other children as a stimulus to children's creative writing, and includes an annotated bibliography of anthologies of children's work.

176. Halperin, Irving. "Combining Art Appreciation and Imaginative Writing." *English Journal* 40 (September 1951): 396–97.
Through a study of El Greco and Breughel, the author guided eleventh grade students to deeper concentration in observing, thinking, and feeling, and to improved writing.

177. Hannan, Dennis J. "Student Poet Power." *English Journal* 60 (October 1971): 913–20.
Demonstrates how reading and discussing poetry written by students can serve as a stimulus for further student writing. Includes numerous student-written poems and points out aspects that can be discussed in class.

178. Hawley, Robert C., and Hawley, Isabel L. "Scissors, Glue, and English, Too." *Independent School Bulletin* 33 (October 1973): 41–43.
Describes many word-and-picture collages that students can make from magazines: collages representing one's "real" or "ideal" self; collages on a chosen theme; a collective collage or "fantasy wall." Also suggests writing "found stories" built around clippings divided into five categories: heroes, villains, obstacles, ways to overcome obstacles, and settings.

179. Hill, Mary Evelyn. "Creative Writing: First Steps." *Elementary School Journal* 60 (May 1960): 433–36.
From the second day of school, the author's first grade class dictates stories which are recorded on chart paper. Children are encouraged to dictate individual stories whenever they wish; they progress from dictating stories of a few sentences, to dictating longer stories, to writing their own. The works are published in a class magazine issued five times a year.

180. Hirsch, Ruth. "Start Your Class on the ROTTEN ROAD TO WRITING." *Teacher* 90 (February 1973): 106–9.
After reading *The Rotten Book* by Mary Rogers, sixth graders wrote humorous picture books in which they described their own "rotten" thoughts. Their books were bound and displayed at a school book fair.

181. Hise, Jesse. "Films As an Aid to Teaching Creative Writing." In *Rhetoric and Composition in the English Classroom* (focus issue of *Arizona English Bulletin*, February 1974), edited by Ken Donelson, pp. 50–54. Tempe, Ariz.: Arizona English Teachers Association. (Available from NCTE; No. 41404.)
Suggests and discusses ways of using a number of specific films to "expand the classroom and help solve the nagging question—what do we write about?"

182. Hise, Jesse. "There's Nothing to Write About." In *Rhetoric and Composition in the English Classroom* (a focus issue of *Arizona English Bulletin*, February 1974), edited by Ken Donelson, pp. 165–67. Tempe, Ariz.: Arizona English Teachers Association. (Available from NCTE; No. 41404.)
Describes how the author created four films especially designed to stimulate creative writing, and gives tips to teachers on making their own films for this purpose.

183. Hofer, Louise B. "Prime the Pump with Music." *Elementary English* 37 (November 1960): 452–56.
Fifteen-minute sessions of listening to music were followed by having students write about their thoughts. The music evoked emotional responses and memories which were expressed in the student writing.

184. Hook, Edward N. "A Dozen Methods for Stimulating Creative Writing." *Elementary English* 38 (February 1961): 87–88.
In teaching creative writing, teachers should encourage children to use and maintain their powers of imagination and to "forget themselves" temporarily. Gives twelve writing ideas, including writing tall tales, writing stories based on an abstract painting, and writing about personal adventures with fictional characters.

185. Huck, Charlotte S. "Literature's Role in Language Development." *Childhood Education* 42 (November 1965): 147–50.
Points out that literature provides a model for children's writing and serves as a springboard for creative activities. Children can write sequels to books and can write stories using a theme from a well-known work such as Kipling's *Just So Stories.*

186. Jacobs, Lucky. "Writing Poetry about Sports." *Language Arts* 53 (February 1976): 191–92.
Points out the need to find subjects for children's writing that excite their imaginations; suggests sports events as a topic. Lists many classroom writing activities on that topic, such as "in alternating lines, write a feeling you have while playing a sport; then write a feeling you have while watching a sport."

187. Julita, Sister Mary. "The Magic of Words." *Catholic School Journal* 64 (March 1964): 57–58.
Discusses and gives many examples of collaborative poems and stories written by a second grade class. Initially, the class was motivated to write by the teacher's writing the opening line of a poem on the blackboard; children were invited to come up and add additional lines during the school day.

188. Kaplan, Milton A. "Look into Thy Heart and Write." *English Journal* 43 (January 1954): 13–18.
The author's methods for encouraging students to write about meaningful experiences included having them read autobiographies, prepare talks about past experiences or hobbies, write in stream-of-consciousness style, and write about a childhood experience. Eventually thirty-two students wrote autobiographies which were bound into one book.

189. Keller, Barbara Mayers. "My Class Met The Fairy with the Green Toe AND THEN THEY WROTE . . . Really Creative Stories." *Teacher* 90 (September 1972): 90–92.
A class invented a set of fictitious characters (including the heroine featured in the article's title) and wrote stories about them during an entire school year. The teacher frequently contributed "story-starter" sentences about the characters.

190. Kennedy, Dora. "A Technique That Fostered Creative Writing." *Elementary English* 35 (March 1958): 163–64.
When teacher and pupils worked together on a long ongoing adventure story in which the characters were members of the class, other kinds of creative writing were stimulated.

191. Kuse, Hildegard R., and Allar, Betty. "I Write More Better with a Partner." *Elementary English* 48 (December 1971): 984–88.
Reports on an attempt to find out which types of writing environments primary school children wanted and the kinds of help they preferred while engaged in writing activities. Discusses information derived from the study and examines implications for improving the classroom writing environment.

192. Labrecque, C. "Art in the Classroom: Pictures Motivate Creative Writing." *Grade Teacher* 85 (February 1968): 91–92, 96.
Reproduces three paintings and gives methods for using them to stimulate creative writing.

193. Lewis, Carolyn L. "Write That Tune." *Media & Methods* 11 (March 1975): 42.
The author played records in class—"everything from bullfight music to honky tonk, with a little 'Night on Bald Mountain,' Swiss yodeling, opera, sitar music, and rock thrown in." Students then wrote descriptions of the mental images formed in response to the music.

194. Linderman, Ruth J. "Imagination Unlimited." *Instructor* 77 (May 1968): 32.
Sixth graders were asked to project themselves into the past by selecting a person or event that appealed to them individually; they then wrote imaginative letters and diaries from the point of view of their character.

195. Livo, Norma J. "Variations on a Theme: Frogs." *Language Arts* 53 (February 1976): 193–96.
Lists dozens of books, poems, stories, and

songs about frogs and suggests that children might be stimulated by them to write their own frog stories, myths, or poems.

196. Mackintosh, Helen K. "Catching Color and Rhythm in Poetry with Nine-Year-Olds." *Elementary English* 48 (January 1971): 81–85.
Using the poetry collection *Hailstones and Halibut Bones*, by Mary O'Neill, the author stimulated a class discussion of color—favorite colors, colors one doesn't like, gay colors, sad colors, exciting colors. Although the article deals primarily with poetry appreciation, the activities described would be stimulating to children in writing about colors.

197. McCann, Patricia. "Po-art-ry." *Arts and Activities* 69 (June 1971): 18.
Describes the experience of a second grade class based on "the natural relationship between poetry and art." After stretching out in the sun on a hot day, the children watched a light show accompanied by rhythmic sounds, and then made "sun collages" and wrote poems about the sun.

198. Meehan, Elizabeth H. "The Tiniest Sound." *Elementary English* 50 (April 1973): 575, 598.
A volume of poetic images, *The Tiniest Sound* by Mel Evans, was used to stimulate creative writing by sixth graders about the "tiniest sounds" they could imagine.

199. Mikoloski, Vanda. "Sharpen Your Senses." *Instructor* 72 (October 1962): 77, 86.
In an exercise in sensory perception, the author asked her students to describe their sensory experiences on the way to school. She also read poems of Robert Frost to motivate the children to write.

200. Miley, Betty. "Come Up to the Mountains Some Fine Day!" *Teaching Exceptional Children* 4 (Summer 1972): 186–91.
A class of primary, educable mentally retarded children was taken on a field trip to the mountains. The following day the teacher listed the things they recalled about the trip, and the children composed a group poem about the experience.

201. Miner, Marilyn E. "Books by Kids—for Kids." *Elementary English* 49 (October 1972): 894–96.
Commercial picture books are a valuable learning tool for children through junior high school age, since they help them to develop an appreciation for, and skills in using, figurative language, literary allusion, and other devices. They provide students with background and motivation for writing their own picture books.

202. Mussen, Lenore. "Teaching Creative Writing to Emotionally-Handicapped Adolescents." *English Journal* 56 (April 1967): 603–6, 609.
Emotionally disturbed adolescents found a helpful release for their feelings when they were encouraged to look at, work with, and write about natural beauty. The unrestricted and unstructured freedom to write enabled many students to express problems, desires, fears, and dreams in a therapeutic manner.

203. Nathanson, David E.; Cynamon, Amy; and Lehman, Katharine K. "Miami Snow Poets: Creative Writing for Exceptional Children." *Teaching Exceptional Children* 8 (Winter 1976): 87–91.
A group of Miami children, handicapped in varying ways, was introduced to snow through pictures, three-dimensional plastic snowflakes, and the chance to touch, taste, and smell a handful of snow. After experiences in creative dance and dramatics, and a discussion of snow, they wrote "snow" poems.

204. Nelson, Dorothy H. "And Now—the Sensuous Writer!" *Language Arts* 53 (May 1976): 591–93.
In a sensory writing project, a seventh grade class fried bacon, listened intently to noises at home and at school, touched various objects, viewed photographs and pictures, and ate sour drops; they then wrote descriptions of their sensory reactions.

205. Neugeboren, Jay M. "They Didn't Have to Tell the Truth." *NEA Journal* 53 (November 1964): 21–22.
Students wrote excitedly and fluently when the author assigned writing topics and added that they didn't have to tell the truth about them. He feels that being able to depart from the truth enabled his classes

"to regard writing compositions with a minimum of fear and resistance."

206. Osterweis, Rollyn. "Pictures as Inspiration for Creativity." *English Journal* 57 (January 1968): 93–95.

Presents a method of stimulating student interest in creative story writing by using pictures from *The Family of Man*, edited by Edward Steichen. Contains a sample story based on one of the pictures.

207. Parish, Margaret. "Give Wings to Young Writers." *Grade Teacher* 79 (April 1962): 24, 117–18.

Describes many writing experiences to stimulate imagination: making lists of descriptive words; writing descriptions of an object after visualizing with eyes closed; writing a description of another pupil; inventing a fictitious character; expressing feelings about weather (snow, rain, the first spring day); writing based on cooking experiences; writing a group play.

208. Phillips, Fredrick. "Stories to Finish." *Instructor* 79 (January 1970): 74.

Provides the starting paragraphs of four stories that can be given to intermediate-level children to complete.

209. Pilon, A. Barbara. "Stimulating Creative Writing through Literature." *Bulletin of the School of Education, Indiana University* 45 (November 1969): 33–61. (Author's Ph.D. dissertation on this topic is available from University Microfilms; Order No. 69-22,030.)

Outlines a sequence for stimulating children to write creatively: read them books of children's writings; use books that stimulate word-play; encourage children to write stories about books that contain only pictures; expose children to imaginative books that stimulate them to express their own ideas. Lists numerous books which can be used for these purposes.

210. Pilon, A. Barbara. "Come Hither, Come Hither, Come Hither: The Right to Write, The 'Write' to Read." *Gifted Child Quarterly* 14 (Autumn 1970): 147–52, 162.

Suggests many ideas for encouraging children to write: introduce them to published works written by other children; introduce them to the idea of adult writers as "real people" through books such as Lee Bennett Hopkins' *Books Are By People*; ease them into writing by working with them in a group; provide positive reinforcement. Also includes an annotated list of eleven anthologies of children's writing.

211. Poskanzer, Susan Cornell. "A Case for Fantasy." *Elementary English* 52 (April 1975): 472–75.

Reading fantasy literature to children resulted in a flood of creative activities, including the writing of a play and descriptions of "fantasy worlds with absurd characters who speak rich, made-up languages."

212. Pryor, Frances. "What Shall I Write About?" *NEA Journal* 54 (November 1965): 54–55.

Includes more than two dozen questions and suggestions which teachers can use to stimulate children's writing, including: "What do you think dinosaurs were really like?" "If the ruler were a magic wand, what would you do with it?" "Describe the smallest or biggest thing you saw on your way to school today."

213. Redding, Paul S. "A Free and Untrammeled Unit." *English Journal* 57 (September 1968): 846–48.

Discusses the author's success with a writing assignment having "no specifications, boundaries, restrictions, taboos, or expectations," and no grading for content or mechanics. Students could write anything "from a line to a novel." Includes many samples of student writing that resulted.

214. Renzulli, Joseph S., and Callahan, Carolyn M. "Developing Creativity Training Activities." *Gifted Child Quarterly* 19 (Spring 1975): 38–45.

Discusses the principles underlying training in creative thinking processes which "free the student from the traditional modes of thinking." A section on creative writing suggests brainstorming and word-listing activities to help students find ideas for stories find effective words to use in their writing, and develop interesting character sketches.

215. Ridout, Albert K. "*The Scarlet Letter* and Student Verse." *English Journal* 55 (October 1966): 885–86.

Describes a class assignment: to write a sonnet expressing the feelings of one character in *The Scarlet Letter*. Gives three sample sonnets that resulted.

216. Rohman, D. Gordon. "The Vocabulary of Becoming: An Existential Approach to Writing." *Elementary English* 48 (February 1971): 185–89.

The author's concern in teaching creative writing is with the way people use words to define themselves. He discusses the concept of a "key vocabulary" of words that have vital meaning to an individual child, as developed by Sylvia Ashton-Warner in *Teacher* (see Entry 247), and proposes that students keep journals of emotionally charged words in their lives.

217. Russ, Laura Edwards. "Choose Your Own Topic." *Catholic School Journal* 68 (November 1968): 33.

Lists forty-seven topics that can serve as a springboard to creative writing. Topics include "I Can Do as I Please," "Trip to the Moon," "Ten Dollars to Spend," "Fun in Free Time."

218. Russell, Bob, and Craig, Jim. "Mystery Write-In." *Media & Methods* 8 (September 1971): 85–86.

As a prelude to a school-wide mystery-writing contest, slides made from close-ups of fourteen "intriguing pictures" were shown to junior high students to the accompaniment of eerie sounds. Students chose ten of the slides as ingredients for their mystery stories.

219. Schwartz, Steven. "Snowball Throwers Live Forever." *English Journal* 56 (November 1967): 1153–57.

To the accompaniment of electronic music and various visual stimuli, including a color wheel, students wrote freely and imaginatively. Ditto sheets of their anonymous writings that were passed out to the class provided encouragement for further writing.

220. Sellers, Louise. "Teacher, Will You Type?" *Grade Teacher* 87 (October 1969): 38.

Children in the author's second grade class wrote stories and poems on any subject they chose and deposited them in a special folder; the teacher typed each week's offerings during the weekend, and the children then read them aloud.

221. Shean, Sister Jeannette. "Experience in Awareness: An Introduction to Creative Writing." In *Rhetoric and Composition in the English Classroom* (a focus issue of *Arizona English Bulletin*, February 1974), edited by Ken Donelson, pp. 16–21. Tempe, Ariz.: Arizona English Teachers Association. (Available from NCTE; No. 41404.)

Suggests a number of activities for motivating creative writing, including: keeping a journal; writing "fast and furiously" for ten minutes on any topic; taking observation tours around the school; participating in observation classes to develop awareness of taste, smell, and touch.

222. Shelby, Betty. "One-word Stimulus Leads to Expressive Creative Sentences." *Grade Teacher* 82 (April 1965): 46.

Suggests that children may be stimulated to write by "organic" words such as *love, fear, blood, cranky, tears, hateful, liar* (also discussed by Sylvia Ashton-Warner in *Teacher*, Entry 247).

223. Slavit, Norma. "Help Your Pupils Develop Creative Thinking." *Instructor* 70 (March 1961): 128.

Children were asked to listen intently to sounds coming from outdoors; they then viewed the scene through their window and thought of words to describe it. Their thoughts were arranged into a collective poem.

224. Smith, Lewis, and Willardson, Marilyn. "Communication Skills through Authorship." *Elementary English* 48 (February 1971): 190–92.

Describes a pilot program in which first and second grade classrooms were supplied with cassette tape recorders and small private recording environments in which the children could dictate stories. The stories were then typed by a part-time

typist hired especially to serve the project.

225. Spann, Sylvia. "The Handwriting on the Wall." *English Journal* 62 (November 1973): 1163–65.

A large wall area was covered with brown wrapping paper, on which students were invited to write whatever they wished; the wall was quickly covered with student poetry and other writing.

226. Steahly, Vivian Emrick. "Stimulating the Student Writer." *NEA Journal* 56 (November 1967): 64–66.

Literature study and imaginative writing are interrelated, the author believes; she describes several writing assignments based on literature. She also suggests many nonliterary ways of stimulating students to write (including having them write about sensory experiences and asking them to delineate two characters by dialogue alone) and supplies "little tricks of the trade" for improving student writing.

227. Stevens, Frances. "Pre-Poetry and Poetry." (London) *Times Educational Supplement* No. 2,336 (February 26, 1960): 375.

Thirteen-year-olds spent several sessions listening to poetry, prose, and music and handling objects with different textures and surfaces. They were led toward a "heightened consciousness of sense-impressions and were encouraged to write and paint freely." Gives extracts from students' free writing, done both after hearing a poem and in response to a teacher's suggested topic.

228. Stevens, Mary Mercer. "Creative Writing in the Inner City." *Instructor* 79 (November 1969): 120.

An inner city experimental course in creative writing integrated creative writing, dramatics, choral speaking, and reading. Dramatics and choral speaking helped to develop a background for writing.

229. Stroh, Natalie Korbel. "How a Diary Encouraged Creative Writing." *Elementary English* 46 (October 1969): 769–71.

The author's reading of her own childhood diary to her class stimulated children to keep their own diaries as well as to express themselves in other types of writing. Their interest in writing was maintained through the teacher's minimizing the number of corrections (class lessons in usage and punctuation were held), reading literature to the class, and having children copy favorite poems.

230. Svoboda, Laura Siel. "Creative Writing and the Classics." *Elementary English* 38 (January 1961): 29–32.

Advocates using literary classics as starting points for stories and poems written by students. Describes projects such as writing stories from particular characters' points of view and adapting stories for a "radio script." Includes samples of student work.

231. Tiedt, Sidney W., and Tiedt, Iris M. "Imaginative Books Inspire Imaginative Writing." *Elementary School Journal* 66 (October 1965): 18–21.

Summarizes ten children's books that involve imaginative play with words and ideas, and indicates how they may be used to stimulate children to write their own stories. A supplementary list recommends eleven additional titles.

232. Tiedt, Sidney W., and Tiedt, Iris M. "Can Primary Children Write Creatively?" *Instructor* 75 (November 1965): 36, 112, 117.

Describes activities to motivate writing in the primary classroom: group dictation, individual dictation, independent writing (beginning with just a sentence or two). Gives suggestions for story starters.

233. Twigg, Helen Parramore. " 'You Are There' and It's Fun to Write." *Instructor* 84 (January 1975): 88–89.

Suggests many ideas for student writing: writing about what happens after a trip to space or to another time; writing about a variety of objects in a "mystery bag"; switching papers from one child to another during a story-writing period; writing stories to be taped with sound effects; writing about a "happening" staged by a few students.

234. Vail, Neil. "English: Create from Cartoons." *Instructor* 84 (January 1975): 51–52.

Suggests ways of using cartoons to motivate creative writing, beginning with

single-frame cartoons and progressing to multiple-frame cartoons that are somewhat open-ended.

235. Vinluan, Alicia S. "Poetry in Music." *School and Community* 58 (November 1971): 40–41.
Suggests ways of combining poetry writing and music: musical compositions that correlate with sights, smells, and feelings can be played as motivation for creative writing, or children can write poems to be set to music.

236. Von Behren, Ruth. "It Worked for Me: A Teacher Shares a Successful Idea." *Grade Teacher* 86 (September 1968): 39–40, 42.
The author assigns periodic "personal" creative writing exercises that are written for only the teacher to see; she finds that the writings serve as an emotional release for the children and free them to write spontaneously in other areas of creative writing.

237. Vosovic, Larry, and Baer, Tom. "Trust, Write, Read . . . An Approach to Launching a Class in Creative Writing." In *Rhetoric and Composition in the English Classroom* (a focus issue of *Arizona English Bulletin*, February 1974), edited by Ken Donelson, pp. 92–94. Tempe, Ariz.: Arizona English Teachers Association. (Available from NCTE; No. 41404).
Outlines the initial steps used in leading students to "reach into their memory and come into contact with the subconscious or the unconscious" for material to write about. Student work was read in class; teachers' and students' remarks were kept positive at first.

238. Walden, James D. "Home Grown Authors." *Viewpoint* 50 (January 1974): 53–63.
Suggests numerous activities to help children formulate ideas, including taking "field trips" through the school building and taking "listening trips" around the playground. Lists activities for developing language skills and for introducing beginning writers to writing. Stresses the importance of praising student work.

239. Ware, Inez Marie. "The Case of Terrible Ted." *Elementary English* 37 (January 1960): 32–35.
Noting that Ted, a perennial problem student in her third grade class, greatly enjoyed stories she read aloud, the author asked him to retell one of the stories. His success in doing this stimulated him to continue to tell stories to the class and later to write his own stories. These opportunities for self-expression gradually led to a decrease in Ted's anti-social behavior.

240. Webb, Rosalie. "Heaven Is Under Our Feet." *Elementary English* 47 (December 1970): 1106–8.
Presents representative poems written by students who had carefully examined one square foot of earth.

241. Weed, Kay, and Watson, Pearl. "Elect Creative Writing for First Grade." *Elementary English* 46 (March 1969): 295–99.
Tells how to pave the way for creative writing by taking down sentences dictated by the children, making class books, exploring rhyming words, and reading books aloud frequently. At the same time, group story writing may begin, correlated with reading readiness and other subjects being studied.

242. Wilkerson, Isabell. "What About Children's Literature?" *English Journal* 62 (September 1973): 923–26.
Notes that the study of children's literature can inspire high school students to write fables or picture books for young children. Includes list of reference materials.

243. Wolfe, Rinna. "Houses Teach Reading." *Instructor* 84 (March 1975): 120.
Fourth graders went outside to sketch houses in the school neighborhood; back in the classroom they wrote poems and stories about the people who might live in the houses, or about the houses' feelings.

244. Worsley, Alice F. "Unicorns in the Classroom." *Elementary English* 47 (February 1970): 267–68.
As a story-starter, students are asked to draw "Somethings": abstract shapes to which they may add details in order to make them resemble strange creatures. They then write stories telling about their Somethings, including information on how they met them and what they talked about together.

General Classroom Techniques

Books

245. Applegate, Mauree. *Helping Children Write: A Thinking Together about Children's Creative Writing.* Evanston, Ill.: Row, Peterson and Company, 1954. 176p.

Intended to serve as a first step in helping teachers get practical ideas for a creative writing program, this book gives suggestions for helping children write poems, stories, and letters; for building vocabulary; and for evaluating creative writing. It stresses that the growth of individual children is more important than what they write and examines numerous values of a creative writing program.

246. Applegate, Mauree. *Freeing Children to Write.* Evanston, Ill.: Harper & Row, 1963. 184p.

Stresses that children's writing comes out of "piled-up experience: real experience that is lived first hand or vicarious experience provided by a thoughtful teacher." Uses hundreds of examples of children's writing in discussions of: providing stimulating experiences; "pushing the lever of interest" to stimulate writing; evaluating children's writing (urges teachers never to evaluate a child's writing apart from the child who wrote it); helping primary grade children write (fourth graders can be used as dictation "secretaries" for first graders); and helping intermediate-level children improve their writing skills and proofread and correct their own work. Includes dozens of practical classroom suggestions.

247. Ashton-Warner, Sylvia. *Teacher.* New York: Simon & Schuster, 1963. 224p. (hardback); New York: Bantam Books, 1964. 191p. (paperback). Photographs.

Classic account of the author's methods of teaching children in a Maori school in New Zealand to read and write by helping each child to develop a "Key Vocabulary" of words that have an intense personal meaning for the child. Beginning with copying their words at age 5, children progress to writing stories about meaningful experiences. The teacher's attention is on content: "You never want to say that it's good or bad. That's got nothing to do with it.... Your only allowable comment is one of natural interest in what [the child] is writing. As in conversation. And I never mark their books in any way... and never complain of bad writing." Most of the book does not deal specifically with creative writing, but describes in lively detail classroom activities based on the tapping of each child's creative energies.

248. Attea, Mary. *Turning Children on Through Creative Writing.* Illustrated by the author. Buffalo, N.Y.: D.O.K. Publishers, 1973. 40p.

Divided into five major sections: (1) tells how to fit creative writing into the elementary curriculum and how to build a good classroom climate; (2) shows how to encourage picturesque language and stresses reading aloud to children; (3) suggests reading poetry aloud, beginning poetry writing with group compositions, and experimenting with various poetry forms, which are described; (4) discusses ways of using the tape recorder, video tape recorder, overhead transparencies, and other media to stimulate writing; (5) offers several suggestions for story-starters (example: "write from the point of view of an inanimate object").

249. Brown, Rosellen; Hoffman, Marvin; Kushner, Martin; Lopate, Phillip; and Murphy, Sheila, eds. *The Whole Word Catalogue.* New York: Teachers & Writers Collaborative, 1972. Originally published as *Teachers & Writers Collaborative Newsletter* 4, no. 3 (Summer 1972). 72p. (Available from NCTE; No. 57092.)

Contains dozens of practical writing assignments, many developed through classroom use by writers from the Teachers & Writers Collaborative, for stimulating and encouraging elementary and secondary students to write. Assignments are divided into fourteen categories, including Magic, Personal Writing, Collective Novels, Diagram Stories, Fables, Creating Worlds, Spoofs and Parodies, Language Games, and Poetic Forms; each category includes background notes, teaching tips, and examples of student writing. Also describes materials that can be used to supplement the assignments.

250. Burrows, Alvina Treut; Jackson, Doris C.; and Saunders, Dorothy Olton. *They All Want to Write: Written English in the Elementary School*. Third ed. New York: Holt, Rinehart and Winston, 1964. 281p.

A detailed description of a writing program, developed by the authors, that balances personal and practical writing. The object of personal writing is to "cultivate a sense of joy and power in the activity itself," and all factors that hinder free expression (such as attention to mechanics) are discouraged. Children's work is read aloud; no adverse criticism is given, and something in every story or poem is praised. Children's work is rarely "published," as the process of writing is considered more important than the product. The authors present case studies of ten children over one to four year periods, and include a fifty-two-page verse and story supplement of children's writing that can be used for motivation.

251. Carlson, Ruth Kearney. *Writing Aids through the Grades: One Hundred Eighty-Six Developmental Writing Activities*. New York: Teachers College Press, 1970. 136p.

Classroom writing activities in this spiral-bound book are divided into six major categories: (1) "The Ebb and Flow of Writing" (includes multi-sensory activities to increase observational powers); (2) "Composition Writing as an Artistic Expression" (suggests motivational activities); (3) "Spelling Problems and the Flow of Expression" (suggests ways of helping primary-grade children express themselves in writing); (4) "Oriental Poetry and Other Syllabic Verse Forms" (for the intermediate grades); (5) "Traditional and Experimental Verse Forms"; and (6) "Writing Is a Way of Feeling" (therapeutic writing).

252. Carlson, Ruth Kearney. *Sparkling Words: Two Hundred and Twenty-Five Practical and Creative Writing Ideas*. Rev. ed. Geneva, Ill.: Paladin House, 1973. 241p. (Revised third edition scheduled for release in 1978.)

Creative writing ideas that have been used in numerous elementary classrooms are presented along with examples of children's writing. Ideas are grouped into five chapters: "Bristles on the Sun" (primary grade writing activities); "Black Irises and Blushing Anemones" (creative paragraph writing); "Violent Fiords and Hidden Valleys" (creative stories, including folk tales, fairy tales, and fantasies); "Topaz Thoughts" (poetic writing experiences); and "The Sputtering Flame" (evaluating creative writing). Includes the Carlson Analytical Scale for Measuring the Originality of Children's Stories.

253. Carlson, Ruth Kearney. *Enrichment Ideas*. Second ed. (*Literature for Children* Series.) Dubuque, Iowa: Wm. C. Brown Co., 1976. 166p.

Focuses on ways children can interact with literature. In suggesting ways to help children respond to general types of literature as well as to specific classics, the author suggests many types of creative writing activities, including making alphabet books and "Bumptious Beast Books," writing song parodies, writing poems and stories about color, making bound books, and writing limericks, haiku, and tanka verse.

254. Chase, Cheryl M. *Creative Writing: Activity Ideas for Character and Plot Development, Grades 3 and 4*. Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1974. 19p.

Provides step-by-step procedures for fifteen teacher-tested activities, including creating imaginary characters and describing them, writing imaginative stories about obstinate animals, writing from the point of view of others, writing conclusions to stories, writing a conversation in play form.

255. Chase, Cheryl M. *Creative Writing: Activity Ideas for Observation and Description, Grades 3 and 4*. Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1974. 19p.

Describes sixteen teacher-tested ideas for helping students to use all their senses in making observations, and to use words that describe their sensory impressions. Includes ideas for teaching children the importance of detail, how to use action words, and how to write descriptive phrases. The activities do not deal directly

with creative writing, but they do deal with writing techniques that are employed in creative writing.

256. Chase, Cheryl M., and Marler, Joyce. *Creative Writing: Activity Ideas for Grades 7, 8, and 9.* Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1974. 46p.

Describes writing activities dealing with description, character, plot, dialogue, mood, point of view, and humor. For each of these topics, from ten to fifteen activities are described. Sample activities: develop character through dialogue; imagine your surroundings from the viewpoint of something nonhuman; rewrite a fairy tale, a portion of Shakespeare, or a part of the Bible using today's language.

257. Clapp, Ouida H., ed. *Classroom Practices in Teaching English, 1975–1976: On Righting Writing.* Urbana, Ill.: National Council of Teachers of English, 1975. 121p. (Available from NCTE; No. 06854.)

Ten of the thirty-four articles in this collection deal directly with teaching creative writing. Contributed by practicing teachers and supervisors from all grade levels, the articles discuss various topics, including how to set up a classroom Writer's Corner; a Young Authors Conference at which pupils from nine Idaho elementary schools share "books" they have made; forming students into groups in which they write short stories, and write and perform radio plays based on short stories; "The Publishing Game," a simulation game which transforms students into writers, poets, reviewers, and editors of a magazine staff; and techniques by which "the slowest tenth grade English class" was enabled to write stories and poetry.

258. Cole, Natalie. *The Arts in the Classroom.* New York: John Day Co., 1940. 137p. Photographs.

This book, which has inspired countless teachers, discusses the author's "faith that there is the capacity within the child to do surprisingly beautiful things when encouraged and freed by the teacher," and tells how her encouragement helped children to do beautiful creative work in art, rhythmic dancing, and creative writing. The author selected phrases from the children's individual writing which showed honesty and individuality; each child then copied these portions in very large handwriting on a Wall Newspaper. The teacher's role was to praise, to encourage the growth of self-confidence, to react to content, to relieve worries about inadequate spelling or mechanics.

259. Daigle, Pierre Varmon. *How to Teach Creative Writing to Junior and Senior High School Students.* Church Point, La.: Acadian Publishing Enterprise, 1973. 86p.

Tells how to motivate students by publishing a class magazine and how to help students progress from descriptive writing, to bringing characters to life, to writing vignettes or "slices of life," and finally to writing short stories. The emphasis is on helping students to "loosen up" and feel what their experiences have meant to them, and to write about them. Includes many examples of writing that illustrate the author's points.

260. George, Mary Yanaga. *Language Art: An Ideabook.* Scranton, Pa.: Chandler Publishing Co., 1970. 149p.

Offers activity ideas for a language arts program focusing on writing and on the development of each child's creativity. The program is based on four concepts: (1) the interrelationship of subjects; (2) imaginative fun; (3) varied reading; (4) sincere praise. Specific writing ideas include: keeping a journal; writing poetry after exposure to such poets as Frost, Sandburg, and e. e. cummings; writing about the "quietest (noisiest) sound you know"; binding books (illustrated instructions are included).

261. Hansen, I. V., ed. *A Year's Turning: Young People Writing.* London: Edward Arnold (Publishers), 1970. 163p.

This anthology of writings by fourteen- and fifteen-year-old students includes discussions of the classroom situations and stimuli that led to the writings. The works are divided into verse (classified according

to the stimuli that produced it) and prose (divided into love stories, letters about fictitious situations, and two-character portrayals). The book concludes with notes for teachers, in which some of the students' writings are discussed.

262. Hawley, Robert C., and Hawley, Isabel L. *Writing for the Fun of It: An Experience-Based Approach to Composition.* Amherst, Mass.: ERA Press, 1974. 109p.

Features a "compendium of activities" designed to help students discover enjoyment in varied forms of writing. Many of the activities call for the generation of raw materials to be followed by individual or small group writing. Includes suggestions for teaching short poetry forms and short story writing, and discussions of mechanics and evaluation.

263. Hennings, Dorothy Grant, and Grant, Barbara M. *Content and Craft: Written Expression in the Elementary School.* Englewood Cliffs, N.J.: Prentice-Hall, 1973. 235p.

Attempts to make writing a relevant undertaking for students by focusing on the substance of writing (the ideas to be expressed) and on the writing process. Outlines methods for guiding children in building significant idea-content to communicate and in learning the craft of writing and revising. Two chapters deal specifically with poetry and story writing; many references to developing creative writing skills are included throughout the book.

264. Holbrook, David. *English for the Rejected: Training Literacy in the Lower Streams of the Secondary School.* Cambridge, England: Cambridge University Press, 1964. 291p.

Describes ways in which the author helped to develop the creative potential of a class of low-IQ children in the lower streams (or "tracks") of a British secondary school. Most of the book is devoted to a discussion of methods which encouraged the children to write creatively, and to extensive samples of their writing that confirm the author's belief that slow children can write surprisingly well when teachers work patiently and lovingly to help them develop their creativity.

265. Holbrook, David. *English for Maturity: English in the Secondary School.* Cambridge, England: Cambridge University Press, 1967. 262p.

Part one discusses the author's beliefs that English teaching should be civilizing and humanizing for students, and should educate them for living. Part two presents practical ideas for teaching English; the chapter on creative writing is a personal account of the author's work in children's writing, in which he encourages the exploration and expression of feelings through the use of poems, sea-shanties, folk songs, and game-rhymes.

266. Holmes, Noel. *The Golden Age for English: Creative Work in the Junior School.* London: Macmillan; New York: St. Martin's Press, 1967. 104p.

Section one deals with stimulating creative writing: subjects and opening sentences which have proved stimulating to children; using music, paintings, photos, shapes, and objects to stimulate writing; and creating a class magazine and a classroom newsboard. Section two discusses helping children to enjoy and to write poetry, as well as to paint from poems. Section three covers other aspects of English teaching.

267. Hopkins, Lee Bennett. *Let Them Be Themselves: Language Arts Enrichment for Disadvantaged Children in Elementary Schools.* New York: Citation Press, 1969. 206p.

Though oriented toward the teaching of disadvantaged children, this compilation of classroom-tested language arts activities and ideas applies to all children. Chapter on written expression includes "quick accomplishment ideas" and ideas for involving the senses; poetry chapter gives suggestions for writing haiku, cinquains, and other verse forms. Other chapters deal with children's literature, improving self-image, oral expression, and critical thinking.

268. *Idea Inventory in Teaching the Creative.* The Sutherlin Program, 1964. 35p. (Available from EDRS; ED 001 347.)

Outlines ideas for helping creative students develop their abilities in creative

writing as well as in other areas of the curriculum. Lists twenty-three creative writing ideas for grades one through six and more than thirty creative writing ideas for grades seven through twelve. Examples: use sound-effect phonograph records as stimuli for creative writing; have groups of students experiment with forms such as poems, story books, plays, and radio scripts; have students write personal accounts, such as diaries, autobiographies, impressions, reflections, or interpretations of dreams.

269. Jackson, Jacqueline. *Turn Not Pale, Beloved Snail: A Book about Writing among Other Things.* Boston: Little, Brown and Co., 1974. 235p.

Addressing would-be writers of all ages (and, indirectly, creative writing teachers), the author uses examples from favorite books, gives insights into her own writing methods, and describes countless personal experiences as she urges readers to open up all their senses to the life around them and to write about their reactions. Main message to teachers: start from the "joy and compulsion of creation" rather than from "rules and drudgery"; teach writing as a spontaneous exploration of a subject rather than as a dreary task of outlining and then fleshing in the outline. Main advice to writers: keep a journal with accounts of experiences, thoughts, and feelings. Includes suggestions for "catching" poems in children's speech and recording them; using sensory training games; interviewing people about their life experiences and writing down their stories.

270. Knowles, Marlene. *Creative Writing: Free Style.* Miami: Dade County Public Schools, 1971. 22p. (Available from EDRS; ED 065 883.)

This guide to a quinmester workshop course in creative writing emphasizes both content and style in short stories, poems, plays, and informal prose. Includes performance objectives, rationale, learning activities, field trips, and resource personnel; lists student and teacher resources.

271. Landrum, Roger. *A Day Dream I Had at Night and Other Stories: Teaching Children to Make Their Own Readers.* New York: Teachers & Writers Collaborative, 1971. 120p. (Available from NCTE; No. 10584.)

Tells about an oral literature project with children who were not learning to read well, write competently, or feel any real sense of satisfaction in school. Relying on the native imagery and language skills emanating from the children's varied ethnic and cultural backgrounds (Afro-American, Latin American, and Chinese), the instructors made class readers out of the children's own work, recorded the readers in a tape library, and designed a set of language exercises based on the readers. Includes extensive illustrated examples of the children's work, and more than twenty photographs.

272. Lane, S. M., and Kemp, M. *An Approach to Creative Writing in the Primary School.* London and Glasgow: Blackie and Son, 1967. 115p. Illustrated.

The authors believe that children can be encouraged to write in a "fresh, personal, and vigorous way." They provide ideas for helping young children develop sensory awareness, write in response to music, write about pictures (including their own), write verse, and write stories based on literature and folk tales. They also give suggestions for diary work, comic strips, and writing for a magazine, and tell how a class created large "monsters" from waste materials and wrote about the monsters' adventures.

273. Langdon, Margaret. *Let the Children Write: An Explanation of Intensive Writing.* London: Longmans, Green and Co., 1961. 72p.

Spurred by disappointment in her secondary students' dull and lifeless writing, the author launched an experiment in creating situations in which students wrote quickly and spontaneously about their emotional reactions to various subjects: spiders, being alone, fear, spring (preceded by an outdoor observation session), animals, miracles. The object was to achieve honest expression of feelings that were "real, alive, and vital" to students and that were based on first-hand experiences. Includes numerous examples of the lively writing that re-

sulted, including successful efforts by "slow" students. Also relevant for elementary teachers. (See also Entry 368.)

274. Livingston, Myra Cohn. *When You Are Alone It Keeps You Capone: An Approach to Creative Writing with Children.* New York: Atheneum, 1973. 238p.

Offers many examples of children's writing and stresses the need to listen to children, to praise, to make suggestions gently, and to encourage children to say what they truly feel. Includes chapters on: the tools of creative writing; form versus no form; uses and misuses of the collective poem; the how and when of metaphors and similes, rhyme, and haiku; reaching the nonwriter; ideas for writing; distinguishing between good and bad poetry; and ways in which children can find for themselves where a piece of writing falls apart.

275. Lopate, Phillip. *Being with Children.* Garden City, N.Y.: Doubleday & Company, 1975. (Also available through Teachers & Writers Collaborative.) 392p. (hardback); 486p. (paperback).

The author recounts his experiences in a New York City public school as a participant in the Teachers & Writers Collaborative. He blends descriptions of the life of the school and his relationship with school personnel with personal accounts of his struggles to find methods for putting children more in touch with their creative voice. He describes specific writing activities, including stream-of-consciousness writing, writing down observations made on neighborhood tours, writing dialogue based on "eavesdropping" sessions around the school, writing collaborative portraits of individuals. He also tells about his involvement with playwriting, videotaping, producing a musical production, and compiling *The Spicy Meatball*, a collection of student writing from which he includes many selections (see Entry 701).

276. Macrorie, Ken. *Writing to be Read.* New York: Hayden Book Co., 1968. 278p.

Outlines a writing program in which teachers act as editors rather than correctors, leading students through draft after draft of their writing until it becomes lively and compelling. The first requirement is a constant searching for truth by both teacher and students, to combat what Macrorie elsewhere terms "Engfish"—the phony, pretentious language of the school that does not express truths that are meaningful to the student. Gives numerous specific assignments, with examples from student writing, for such activities as free writing, revising first drafts, collecting "fabulous realities," keeping a journal, writing case histories, and playing with words. Discusses and illustrates many aspects of writing, including repetition, sharpening, form, maintaining flow, and controlling sound. Each time this program has been used, states Macrorie, it has produced "dozens of pieces of good writing."

277. Macrorie, Ken. *Telling Writing.* New York: Hayden Book Co., 1970. 270p.

Presents the same writing program as in Macrorie's *Writing to be Read* (see Entry 276), except with examples from the writing of college students. The program gives students the freedom to find their own voice, and the discipline to learn more about a professional craft. The assignments, which are enough for a one-year course in writing, follow closely the outline in *Writing to be Read*, and some of the discussions are identical. But this work also contains a great deal of new material, much of which is applicable at the secondary level.

278. Macrorie, Ken. *Uptaught.* New York: Hayden Book Co., 1970. 192p.

Through personal reminiscences, anecdotes, and samples of student writing, the author documents his struggles and eventual success in teaching students to write in a lively, interesting manner. The approaches Macrorie found successful are incorporated into his books *Telling Writing* and *Writing to be Read* (see Entries 276 and 277). Although the author's experiences were at the college level, and the book deals with many topics other than creative writing, there is much that secondary teachers can learn from it about how to encourage students to find their own voice

and write honestly and directly about things that matter to them.

279. Moffett, James. *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.* Boston: Houghton Mifflin Co., 1968. 503p.

Based on the thesis that students should use language more than they customarily do in most schools. Proposes a curriculum emphasizing thinking skills, writing from personal experience, self-awareness, sequential development, trial-and-error learning, small-group interaction, and language as a social act. Much of the book is about creative writing, with practical ideas and assignments which begin with younger children dictating stories to older children. Also deals with sensory writing, writing about pictures, and writing poems and plays; stresses the importance of writing for an audience of one's peers. (See also Entry 29.)

280. Murphy, Richard. *Imaginary Worlds: Notes on a New Curriculum.* New York: Teachers & Writers Collaborative, 1974. 110p.

This work resulted from an attempt to find themes of sufficient breadth and interest to allow sustained independent writing by students. Children invented their own Utopias, their own religions, new ways of fighting wars, and different schools. Describes the classroom sessions in which the author worked with sixth and eighth grade students and includes a great deal of the students' work, with their own illustrations.

281. Murray, Donald M. *A Writer Teaches Writing: A Practical Method of Teaching Composition.* Boston: Houghton Mifflin Co., 1968. 256p.

Presents a method of teaching writing based on the experience of professional writers. Shows how to teach students the writer's seven skills: discovering a subject, sensing an audience, searching for specifics, creating a design, writing, developing a critical eye, and rewriting. Describes skills needed by the writing teacher and elements of a good writing climate; gives numerous tips on correcting and editing papers, holding conferences, "reaching the unreachable"; quotes professional writers on how they write. Includes a bibliography of books that teach the writer's craft. Although this book does not deal specifically with the teaching of creative writing, the principles it advances are applicable to the writing of poetry and fiction.

282. Pease, Don. *Creative Writing in the Elementary School: Psychology and Technique.* New York: Exposition Press, 1964. 182p.

Discusses characteristics of a creative writing atmosphere; gives many specific techniques for developing story-writing abilities, including ideas for helping children write endings to oral or written stories, write surprise endings, and develop spontaneous speaking skills. Demonstrates individual writing patterns through discussions of the work of five children, and presents a case study showing the development of one child's writing from third grade through sixth grade.

283. Petty, Walter T., and Bowen, Mary. *Slithery Snakes and Other Aids to Children's Writing.* New York: Appleton-Century-Crofts, 1967. 99p.

Discusses how to create a stimulating environment for creative writing; gives many specific suggestions for getting writing started; and tells how to help children work with the "building blocks" of language: words, sentences, various forms of writing, and story organization. Also deals with evaluation, stressing the importance of self-appraisal. Includes a sample writing lesson based on a literature selection.

284. Petty, Walter T.; Petty, Dorothy C.; and Becking, Marjorie F. *Experiences in Language: Tools and Techniques for Language Arts Methods.* Boston: Allyn and Bacon, 1973. 529p.

Chapter eight lists possible writing activities, many related to creative writing. Chapter twelve, geared to the elementary level, discusses the importance of a relaxed, accepting classroom climate, and the need to provide opportunities for new experiences and encouragement to children to be observant. Presents numerous ideas for getting writing started, including using specific topics, pictures, story frameworks,

and story beginnings; describes many poetry forms including couplets, triplets, cinquain, limericks, haiku. Gives suggestions for encouraging children in their writing, for evaluating writing, and for independent activities for children.

285. Pratt-Butler, Grace K. *Let Them Write Creatively.* Columbus, Ohio: Charles E. Merrill Publishing Co., A Bell & Howell Co., 1973. 133p.

Stresses the importance of early encouragement of personal expression, and of permitting children experience in varied media such as drama, art, and music before beginning writing activities. Also discusses creating nonsense as a way of leading into verse and poetry writing, and offers specific techniques for working with children six through eight years old and nine through twelve years old.

286. Richardson, Elwyn S. *In the Early World.* New York: Pantheon Books, a Division of Random House, 1964. 217p.

Describes the creative experiences of a class of children who experimented with such art forms as pottery, sculpting, screen printing, and painting, as well as with poetry and "thought writing." The author tells how the children developed standards for judging the quality of their work, and devotes five of the fifteen chapters to a discussion of their creative writing. Includes many examples of the children's writing, and reproductions of much of their art work.

287. Schaefer, Charles E. *Developing Creativity in Children: An Ideabook for Teachers.* Buffalo, N.Y.: D.O.K. Publishers, 1973. 100p.

Part three, "Prose," and Part four, "Poetry," offer many specific field-tested ideas for writing lessons, including writing about inkblot pictures, writing based on provocative themes (with twenty-five suggested themes), composing myths and fables, writing simile poems, and creating picture poems. Also contains a section with ideas for stimulating sensory awareness.

288. Spencer, Zane A. *Flair: A Handbook of Creative Writing Techniques for the Elementary School Teacher.* Stevensville, Mich.: Educational Service, 1972. 188p.

A spiral-bound book containing more than 100 practical ideas for classroom use, coded according to appropriate grade level and divided into six sections: stimulating interest (through such programs as author of the week showcase and writer's exchange); developing techniques; story starters; poetry pointers; exploring other ideas (including plays from stories and new words for old songs); favorite finales (such as a young authors workshop or publishing a magazine).

289. Staudacher, Carol. *Creative Writing in the Classroom.* Belmont, Calif.: Fearon Publishers, 1968. 60p.

Discusses the importance of creating and maintaining a creative climate in which emphasis and praise are given to children's creative ideas, and in which children are freed from worrying about correct mechanics in their writing. Points out that the strongest incentive for children when they begin writing is hearing other children's work. Specific suggestions include: descriptive writing based on sensory observations; writing stories based on pictures that leave a lot to the imagination; writing about storybook characters. Points out the value of building a file of poems, preferably nonrhymed, that appeal to children, as stimuli to their own writing.

290. Stratta, Leslie, ed. *Writing. English in Education* 3 (Autumn 1969). England: National Association for the Teaching of English. 128p.

Nearly all of the thirteen articles in this journal issue relate to the teaching of creative writing. They deal with such topics as creative writing based on literature; techniques for motivating students; using oral storytelling to create a context for creative writing; increasing students' awareness of sensory perceptions; and findings of a research study on students' written language. Three of the articles also appear in *Challenge and Change in the Teaching of English*, edited by Arthur Daigon and Ronald T. LaConte (Boston: Allyn and Bacon, 1971). They are: "This Is What Came Out" by Alex McLeod (report of a project in which students in five

schools wrote whatever they wanted to say to each other without having to consider their teachers at all); "A Writing Lesson" by John Harvey (a step-by-step description of a poetry writing lesson); and "Some Considerations When Marking" by Leslie Stratta (a discussion of problems in responding effectively to students' creative writing).

291. Strickland, Ruth G. *The Language Arts in the Elementary School.* Third ed. Lexington, Mass.: D.C. Heath & Co., 1969. 502p.

Chapters thirteen and fourteen discuss both practical and creative writing, stressing that "the development of skills and the teaching of written form are taken care of in practical writing, while creative writing is free writing, with the emphasis on originality of content and style." Outlines steps in leading primary children from dictating stories to writing independently; points out the importance of a relaxed and happy classroom climate in which children are exposed to literature and to "a wealth of experience." Discusses the author's belief that form is unimportant in poetry and that rhyme can interfere with children's poetic thinking.

292. Tiedt, Iris M., and Tiedt, Sidney W. *Contemporary English in the Elementary School.* Second ed. Englewood Cliffs, N.J.: Prentice-Hall, 1975. 431p.

Chapter seven, "Creative Writing," tells how teachers can integrate creative writing experiences into the curriculum and discusses motivation techniques and elements of a good writing climate. Chapter eight, "Exploring Poetry," deals with poetry appreciation as well as with experiences in writing free verse, couplets, triplets, cinquains, and other verse forms.

293. Ullyette, Jean M. *Guidelines for Creative Writing.* Dansville, N.Y.: The Instructor Publications, 1963. 48p.

This handbook provides ideas to give pupils satisfying and challenging writing activities. Samples of creative writing introduce each section. Main sections include guiding creative writing, areas for creative writing, motivating the writer, developing word skills, stories from start to finish, and writing poetry.

294. Walshe, R. D., ed. *My Machine Makes Rainbows: Eight Approaches to Creative Writing in the Primary School.* Sydney, Australia: Reed Education, 1972. (Available in the U. S. from Charles E. Tuttle Co., Rutland, Vermont.) 176p. Photographs.

Eight teachers from Australia, New Zealand, and Papua New Guinea describe their methods of teaching creative writing to children from five to twelve, and present samples of the children's work. Among the topics discussed by the contributors are: introducing kindergarten children to creative writing; creative activities based on literature; a series of "writing workshop" activities that train children to use their senses in observation; a four-step method for writing stories; writing from direct experiences, some contrived by the teacher; stimulating writing through mime, dance, or art. The emphasis in all cases is on writing as a dynamic and central element of the curriculum.

295. Witter, Janet, and Emberlin, Don. *Writing Is the Funniest Thing: Teaching Creative Writing.* Salem, Ore.: Oregon Association for Supervision and Curriculum Development, 1973. 40p. (Available from EDRS; ED 083 583.)

This curriculum bulletin discusses a program that was used for teaching creative writing to fifth and sixth grade children. The children wrote briefly every day throughout the school year, producing letters, reports, stories, editorial essays, news stories, poetry, descriptions, and jingles. Subjects included approaching holidays and seasons, emotions, colors, and sensory impressions. Includes samples of the students' writing and descriptions of the stimuli used to motivate the writing.

296. Wolfe, Don M. *Language Arts and Life Patterns, Grades 2 through 8.* New York: The Odyssey Press, 1961. 628p.

The author believes that the heart of the language arts program should be having children write and speak about the aspects of experience that are most crucial in their day-to-day lives. Chapters five through

eleven deal with teaching creative writing: helping children from the early grades through grade eight choose writing topics that are meaningful to them, teaching the use of sensory language, introducing the writing of autobiographies as a long-term project, working with personification, and helping students write stories based on comic strips.

297. Zavatsky, Bill, and Padgett, Ron, eds. *The Whole Word Catalogue 2: A Unique Collection of Ideas and Materials to Stimulate Creativity in the Classroom.* Published in association with Teachers & Writers Collaborative. New York: McGraw-Hill Paperbacks, 1977. 352p.
Numerous professional writers who have worked with students in public school classrooms offer ideas for helping students learn to write creatively. The ideas cover a wide range of topics, including the writing of poetry and prose, imaginative writing "gimmicks," publication of student work, and writing projects involving the visual arts, film, video, ecology, and history. In addition to providing practical suggestions and teaching strategies, the writers contribute thoughtful discussions about their own teaching successes and failures and about many issues related to creativity, teaching, and learning. Includes annotated bibliographies of varied resources and numerous examples of student work.

Teachers & Writers Newsletter/Magazine

298. *Teachers & Writers Collaborative Newsletter* 3, no. 3 (October 1970): 84p. (Earlier issues of the *Newsletter* are no longer available.)
Describes the classroom techniques of two poets who taught in junior high and second grade classrooms; presents selections from writers' diaries that discuss successful "lessons" in which students wrote about mirrors (looking into them and walking through them), junk, objects that talk, and imaginary beasts. In other contributions, Bill Currier tells how fourth graders created picture books containing their own stories and photographs, and Phillip Lopate shows how sixth graders invented their own news, interviewed each other, staged mock television specials, and then proceeded to create their own newspapers to report imagined events.

299. *Teachers & Writers Collaborative Newsletter* 4, nos. 1–2 (May and October 1971): 204p. (Special double issue.)
More than twenty writers give accounts of programs they conducted with diverse groups of students in varied settings and include numerous examples of student work. Material most pertinent to classroom teaching includes the following: an account by Ron Padgett of a program in which sixth graders who had studied poetry writing became teachers of poetry writing for kindergarten children; Roger Landrum's description of a program in which children's spoken stories were reproduced in written form and then made into individual books; Phillip Lopate's report of his experiences working with students at an East Harlem Youth Employment center; detailed suggestions for designing a stimulating environment for creative writing activities, offered by Sheila Murphy; several dozen "story-starters" contributed by Rosellen Brown; a report by David Shapiro of a program in which a writer, a painter, a dancer, an actor, and a musician worked together in two schools; and Bill Zavatsky's discussion of the importance of each poet's finding his or her own personal method of teaching poetry writing.

300. *Teachers & Writers Collaborative Newsletter* 4, no. 4 (Spring 1973): 159p.
The selections from writers' diaries in this issue are intended, according to the editor, to "present a dynamic of the incessant pulsation between ups and downs, euphoria and crankiness, energy and exhaustion in the American classroom. There are new writing techniques to use in classes—but no ideas divorced from their setting and egos .... It's our intention to show how good writing ideas emerge from flesh-and-blood encounters." In addition to the diary selections, articles of interest to classroom teachers include Phillip Lopate's account of helping children to make videotapes, from writing and producing a script through editing and screening, and Anne Martin's description of the way first graders were

encouraged to write by exposure to a great variety of types of writings and by such activities as group dictation and writing in individual notebooks.

301. *Teachers & Writers Collaborative Newsletter* 5, no. 1 (Fall 1973): 64p.
In the first article in this issue, Bill Zavatsky uses an example of student writing to demonstrate two kinds of poetry: that which is based on fantasy and that which reflects close observation of the real world. In other articles, Phillip Lopate tells how students painted a triptych of heaven, earth, and hell on a large screen and then wrote about their conceptions of the three locations; Ron Padgett shows how fifth and sixth graders wrote and staged a puppet play and worked with him in making a film; and Sue Willis tells how she worked along with students on group poems and stream-of-consciousness writing and helped them with dramatic improvisations. Numerous examples of student work are included.

302. *Teachers & Writers Collaborative Newsletter* 5, no. 2 (Winter 1974): 64p.
In this issue, Phillip Lopate discusses ways in which teachers can help children feel free to express their feelings in writing and notes undesirable techniques sometimes used to try to reach this goal; he also deals with the handling of taboo subjects in children's writing. Ron Padgett tells how he worked with several students in making a film and found that one boy who had been uninterested in writing poetry became very excited and involved in the filmmaking project. Dick Lourie points out the value of Kenneth Koch's *Wishes, Lies, and Dreams* (see Entry 427) as "the personal journal of a poet some of whose insights and ideas may be of use" to teachers, but he warns against the use of the book as a teachers' manual that offers "Methods" to be applied unthinkingly in other classrooms. In other articles, Bette Distler tells how, when she found that merely giving writing assignments did not result in good student writing, she evolved more flexible techniques involving getting to know the students better and learning to be sensitive to their moods and needs; Sue Willis describes a unit on the Medieval Age that included the writing and staging of a play, and a Medieval procession; Aaron Fogel shows how he helped students learn that they can choose the content for their own writing and write about what is interesting to them; and Karen Hubert tells of an experiment with writing in different genres, in which students wrote horror stories, romance stories, and mystery stories.

303. *Teachers & Writers Collaborative Newsletter* 5, no. 3 (Spring 1974): 64p.
In this issue, Kathleen Meagher describes a poetry workshop in which children talked about their dreams and used their dream images in writing; Phillip Lopate reports on a class session dealing with stream-of-consciousness writing and a lesson in which children created fantasy writings about being insane; and Aaron Fogel urges teachers to leave the child's diction alone and address themselves to the thought rather than the style of each child's writing. Ron Padgett expresses concern about "the monopolization of the haiku by the miniaturized and excessively adorable world of Nature" and presents unusual haiku written by students who were asked to make the last line a "complete surprise"; and Bill Zavatsky tells how the surrealistic paintings of Rene Magritte stimulated students to write fantasy stories.

304. *Teachers & Writers Collaborative Newsletter* 6, no. 1 (Fall 1974): 56p.
In the first article in this issue, Dan Cheifetz tells that a restless, hard-to-reach group of children responded well when asked to imagine seeing a strange creature when they looked in a mirror; the children described their fantasy creatures orally and then wrote stories and drew pictures involving them. In other articles, Nan Davison describes a project in which children made glass light-show slides, projected them, and wrote stories suggested by the slides; Sue Willis tells how she helped children to write and stage their own play, a murder mystery; Jeannine Dobbs recounts how she learned to give her emotionally disturbed students support

during the process of writing, to pay less attention to their writing products than she had at first, and—above all—to try to establish a bond of trust with them; and David Fletcher tells how a discussion of Otto Rank's concept of the birth trauma led to writings in which children described their ideas about their own births. In the final article in this issue, Norman Weinstein presents excerpts from the diary of his teaching experiences in Appalachia which reveal his struggles to help students discover their own individual voices; he quickly rejected language games and exercises since he feels they rarely generate student poetry with any individual power.

305. *Teachers & Writers Collaborative Newsletter* 6, no. 2 (Winter 1975): 48p.
Articles in this issue deal with teaching writing in a therapeutic community of drug addicts, teaching a course in film viewing and filmmaking, and teaching art. In addition, Aaron Fogel tells of the difficulties of teaching writing to dispirited students in a special education class; and Bill Bernhardt presents exercises that can lead high school students to an increased awareness of what writing is and includes samples of student writing done in response to the exercises. Karen Hubert tells how a group of children, meeting regularly over a period of several months, created a love story; she describes the group dynamics that operated during the composing sessions and includes the entire love story.

306. *Teachers & Writers Collaborative Newsletter* 6, no. 3 (Spring 1975): 48p.
This issue "presents some of the experiences of writers working with film and video. These articles explore the connection between drama, as captured by these media, and the writing process with which we attempt to familiarize children. We hope to convey to the reader some sense of how film and video, major art forms of our time, can be used in the classroom to expand the understanding of arts in general." The three articles are Phillip Lopate's account of a film history course for elementary school students; Theresa Mack's report of helping children to make a video-drama; and Meredith Sue Willis's article about helping children write fiction scripts for film and video.

307. *Teachers & Writers Collaborative Newsletter* 7, no. 1 (Fall 1975): 48p.
Among the articles in this issue are the following: Anne Martin's account of how, after participating in a poetry writing workshop as a student, she developed more respect for the development of each of her own pupils; Phillip Lopate's description of a project in which children gathered information about their parents' lives, wrote about their parents, and collaborated with their parents in writing stories; Phyllis Tashlik's report of a workshop in which writing was taught as "a type of meditation, a process that helps the student reach his or her own center and the source of inner knowledge"; Theresa Mack's account of the way in which a group of fifth and sixth graders wrote and produced a nine-minute videotape, complete with an illicit love affair and a murder; and a description of the ways in which children were helped to write the long stories published in *Five Tales of Adventure* (see Entry 683).

308. *Teachers & Writers Collaborative Newsletter* 7, no. 2 (Winter 1976): 48p.
In this issue, Wesley Brown presents examples of children's fictional renderings of historical events; Theresa Mack tells how a group of children made an animated movie of "high-points" of the American Revolution; Annette Hayn describes how a group of children wrote a play based on an incident experienced by one of them and then staged the play for the rest of the school; and Meredith Sue Willis shows how she worked with fifth and sixth graders all year and then helped them to make a class book from their writings. Bob Sievert describes an insect project that led to children's building papier-mâché insects and then to their making a horror movie about giant insects that invade a school; Lois Kalb Bouchard tells about a course for prospective teachers during which the teachers gained confidence in their ability to write expressively and to help children do the same; and Christine Smith shows how,

after trying many types of writing assignments that seemed rather irrelevant to the class, she led the students to writing out of their own experiences and out of such current fascinations as horror, violence, and love relationships.

309. *Teachers & Writers Collaborative Newsletter* 7, no. 3 (Spring 1976): 48p.
In this issue, Karen Hubert recommends that teachers learn students' preferences in entertainment; then, by offering them the same kinds of choices in their writing that are available to them in their other entertainment, teachers can begin to turn writing into self-entertainment. In other articles, Alan Ziegler describes a project in which children wrote letters and letter-poems to objects, to nonhuman organic things, to people who had died, and to historical figures, and then wrote answers from the recipients; Meredith Sue Willis describes a number of writing activities, including listening to dialogue in various parts of the school building and writing it down, and writing ends to stories begun by published authors; and Christine Smith tells how, believing that writing teachers should take ideas into the classroom rather than teach creative writing as a subject unto itself, she introduced a study of whales and dolphins, which led to various types of student writing.

310. *Teachers & Writers Magazine* 8, no. 1 (Fall 1976): 56p.
In this "Special Comic Book Issue," Phillip Lopate describes the methods by which, with the help of a printer and an artist, he helped children make their own comic books. The second "article," written by Phillip Lopate and illustrated by Bob Sievert, is a comic strip showing the development of the comic book project. In the final article, Meredith Sue Willis discusses projects that grew out of the comic book project, including the making of a fotonovela—a story in comic book format that uses photographs instead of drawings. A reproduction of the fotonovela is included, and the entire comic book made during the project is included as an insert.

311. *Teachers & Writers Magazine* 8, no. 2 (Winter 1977): 48p.
This issue is a tribute to Flora Arnstein, author of the classic studies *Children Write Poetry* and *Poetry and the Child* (see Entries 416 and 417) and a pioneer in the field of teaching creative writing to children. For the first article, Phillip Lopate interviewed Flora Arnstein in her San Francisco home; he describes his impressions of her and tells what he learned about her life, the development of her interest in poetry and in teaching, her early teaching experiences, and her ideas about teaching children to write. Excerpts from two of Arnstein's works are included: an autobiographical memoir dealing with her early life, and a book that, in the words of the editor, "concentrates entirely on classroom life: portraits of children, and the ethical and personal quandaries of being a responsive, just teacher." In another article, Richard Perry tells how a group of advanced readers from a sixth grade class studied fiction by Ernest Hemingway and James Baldwin and used it as a model for their own writing.

Articles

312. Albert, Burton, Jr. "Tips from Tom, Ben and the Other '76-ers: Launching a Writer's Workshop." *Language Arts* 53 (September 1976): 637–44.
Deplores the "assignment approach" to writing, in which students write for brief periods on assigned topics; describes how professional writers immerse themselves in topics of their choice before writing about them and recommends creating a workshop climate for writing in which students explore subjects in depth and interact with each other, exchanging drafts, reading, and reacting.

313. Arnold, Myrtle. "Writing Is Fun." *Elementary English* 40 (January 1963): 78–81, 84.
Suggestions for student writing include writing fables and myths, relating experiences, writing from given topics, and finishing a story from a given dramatic situation. Includes suggestions for story

planning, oral presentations, and developing "language standards."

314. Banks, Janet Caudill. "Writing with No Strings Attached." *Instructor* 79 (June/July 1970): 71.

To encourage children to express themselves freely, a teacher instituted two writing periods—one with simple assignments and correction of errors, and one for creative writing, with no strings attached, done during a fifteen-minute daily period.

315. Bowman, Locke E., and Bowman, Ruth. "A Writer's Workshop for Young People." *International Journal of Religious Education* 41 (December 1964): 16–17, 33.

Eleven high school students attended an intensive ten-day summer workshop in creative writing. They wrote, criticized one another's work, went on field trips as background for writing, and met with professional writers to discuss the writers' careers and their ideas about writing.

316. Burkhart, Catherine. "Creative Writing—A New Curriculum." Paper presented at the annual meeting of the Conference on English Education, March 1975. 17p. (Available from EDRS; ED 106 855.)

High school students in the author's creative writing sequence begin with a paper titled "I Am" and proceed through a series of self-discovery papers. If they achieve a grade of A or B, they are entitled to enter either Creative Writing 2 (a poetry course in which students explore such forms as tanka, haiku, triad, and experimental approaches) or Creative Writing 3 (a short story and drama writing class focusing on the writing of dialogue). Creative Writing 4, open to students who have achieved an A in Creative Writing 1 and 2, involves independent work and peer teaching of these courses. In Creative Writing 5, open to all advanced creative writing students, students direct schoolwide writing contests.

317. Burrows, Alvina Treut. "Children's Experiences in Writing." In *Children and the Language Arts*, edited by Virgil E. Herrick and Leland B. Jacobs, pp. 218–37. Englewood Cliffs, N.J.: Prentice-Hall, 1955.

Reproduces children's original stories and points out that "the only requirements of a story are that the writer likes it and that the audience reacts affirmatively"; teacher criticism of content or mechanics will only "dull the sharp edge of inventiveness." Rehabilitative measures for children who are discouraged about writing include building rapport, reading aloud to the class stories by other children and by their own members, looking for things to enjoy in the writing, and forestalling negative criticism. Discusses ways in which correct form in writing can be developed.

318. Carey, Mary. "Write and Speak Creatively." *Instructor* 72 (November 1962): 51, 96.

Describes a series of telecasts prepared by educators in Houston, Texas, to help third through sixth graders become more articulate. The programs dealt with sensory perception, alliteration, and building stories from a word, phrase, or topic sentence.

319. Chapman, Jane. "There's a Writer in My School!" *Teacher* 90 (April 1973): 38–42.

Describes some of the classroom procedures used by writers who work in public schools in the New York area as part of the Teachers & Writers Collaborative. Gives glimpses of work on a communal poem, individual stories, and an animation project. Photographs.

320 Cholden, Harriet B. "Writing Assignments with Equal Writes." *Elementary English* 52 (February 1975): 190–91.

To avoid discouraging students by marking errors in their creative writing, the author made two separate assignments each week: "standard writing," corrected for one specific skill each week; and "free writing," with no corrections made at all. Many students wrote lengthy dialogues and short stories for their free writing assignments.

321. Clark, William A. "How to Completely Individualize a Writing Program." *English Journal* 64 (April 1975): 66–69.

Urges teachers to validate each student's uniqueness, and to demonstrate through students' writings how each one sees things differently. Describes a method in which

students "churn out a number of rough drafts" for stories and then select a few which they polish for a grade. In the revision process, the teacher helps students build on what the students themselves choose as the "best thing" in their drafts.

322. Cowles, Dorothy S. "One Outcome of Creative Supervision." *Educational Leadership* 18 (April 1961): 435–37.
On a beautiful spring morning, five children were sent outdoors to write their impressions of spring, while the rest of the class stayed indoors to do their writing. The contrast between the outdoor and indoor writing pointed out to the class that writing is more powerful when authors are close to their topic, sharing their true feelings with their readers.

323. Cozzo, Joyce R. "Clinics for Writing." *English Journal* 51 (January 1962): 26, 31–32, 43.
Describes a program involving Saturday morning writing clinics in which small groups of students headed by a teacher consultant read and analyzed student compositions written in class.

324. "Creative Writing." *Instructor* 83 (October 1973): 104, 106, 108, 110, 112.
Teachers from differing grade levels contributed many ideas: empathy situations (students empathize with a nonhuman object, such as a moth ready to break out of its cocoon); sympathy situations (students write from the point of view of another human being in an emotional situation); an honest approach (students write honestly about what they really think and feel); scientific observation (after examining natural objects closely, students write about them); special workshops (children learn to plan, work at their own rate, and write on their own terms without grade incentives).

325. Doubert, Bonnie Lowe. "CHALLENGE! Don't Just Teach!" *Elementary English* 48 (December 1971): 960–62.
The author helped second grade pupils write stories, using magazine pictures and small unusual objects as motivators. The children worked on the concepts of an introduction, a body, and a conclusion for their stories.

326. Dunlap, Vivien H. "Creativity: A Rainbow in the Sky." *Elementary English* 39 (January 1962): 41.
Describes experiences with a fifth grade individualized reading project dealing with legends, folklore, and tall tales of America. Emphasis was on improving free expression of ideas, vocabulary growth, and applied language skills. Includes a student-written tall tale.

327. Dworsky, Nancy. "The Disaster Workshop." *College English* 35 (November 1973): 194–95.
To avoid discouraging students by negative comments but still convey certain standards of good writing, the author holds poetry workshops in which she and the students criticize poems that the student writers have been unable to make work to their satisfaction—"disasters" which they feel are worth changing and with which they welcome help.

328. Dyer, Daniel. "When Kids Are Free to Write." *English Journal* 65 (May 1976): 34–41.
Every Friday the author and his seventh grade class write in any genre and on any topic they choose; those who want to, read their work aloud, and the work is turned in for comments on content (mechanical errors are not commented on and no grades are given). Includes a table indicating number and percentage of compositions received during a two-year period in five categories: personal experience, letters to the teacher, fiction, poetry, and exposition.

329. Eichenberg, Mary Ann. "Bringing a Class to Its Senses." *English Journal* 54 (September 1965): 515–18.
Maintains that careful training of the five senses fosters improved descriptive writing. Relates activities for training the senses, with corresponding writing assignments.

330. Featherstone, Joseph. "Teaching Writing: Some Seem to Know How to Do It." *New Republic* 163 (July 11, 1970): 11–14.
Discusses the "admirable effort" of the Teachers & Writers Collaborative which

places writers in classrooms on a regular basis; praises the *Teachers & Writers Collaborative Newsletter* for its "refreshing" discussions of failures as well as successes in teaching writing. Describes teaching techniques of Kenneth Koch, one of the Collaborative poets; emphasizes that the main point is not the product, but rather how the experience helps the student. Points to *Foxfire*, a quarterly in which students record Appalachian folklore, as a venture which provides invaluable experience for students.

331. Finkel, Judith S., and Hasson, Elizabeth A. "Serendipity—Or How Things Happen in an Open Classroom." *Elementary English* 50 (April 1973): 579–80.

Describes ways in which creative writing occurred in an open classroom: one group of children wrote books to be read to younger children, while others worked with newspapers, writing captions for pictures and creating their own comic strips.

332. Forsythe, Richard. "Attitudes toward Creative Writing." *Clearing House* 35 (December 1960): 223–25.

Urges teachers to do some writing themselves, and outlines a step-by-step method by which students can learn to write creatively: write a descriptive sentence about a classmate, write a description of a scene from a window, write short character sketches, write about how a real-life situation affected them, participate in class readings from their works followed by criticisms and discussions.

333. Freeman, Sophie. "Put 'Create' into Creative Writing." *Elementary English* 42 (April 1965): 401–2.

Describes a series of writing activities: (1) draw picture stories, (2) put the same story into words, (3) write "a story that is real" as one would tell it, (4) tell "a story that never happened," (5) prepare "a story that stands still" (use of nouns and adjectives), (6) prepare "a story that moves" (use of verbs and adverbs), (7) write poems, (8) write letters.

334. Furner, Beatrice A. "Creative Writing through Creative Dramatics." Paper presented at the annual convention of the National Council of Teachers of English, November 1971. 16p. (Available from EDRS; ED 085 750.)

Talk and the exchange of ideas serve to create a need for inner-directed self-expression; therefore, dramatic activity can be an effective form of exploration of a topic prior to the act of writing. The tasks in a creative writing experience may be broken into a sequence: (1) focusing of children's attention on a broad topic to generate interest; (2) exchange of ideas; (3) the writing period, during which the teacher serves as a catalyst, an audience, and an aid with mechanics (young children may dictate their ideas to the teacher); (4) a sharing period.

335. Garrett, De Lois. "Creativity and the Classroom." *Clearing House* 48 (September 1973): 62–64.

The author believes that creative writing lends itself to the workshop approach in which class members write, react, revise, and reevaluate as an entire class or in small groups. The article describes examples of stimulating writing assignments and discusses the writing of autobiographies, journals, and poetry.

336. Girdon, Mary Bowers. "I Like to Write." *Elementary English* 31 (November 1954): 399–401.

Third and fourth grade children wrote freely when permitted to choose their own topics and to write at odd moments during the day. The teacher commended expression of feeling, vividness of description, and free-play of imagination, and appreciatively read all the stories.

337. Girod, Gerald R. "Creative Writing and Behavioral Objectives." *Elementary English* 50 (September 1973): 971–76.

Urges teachers to select a "set of characteristics which seem to make up creative writing" and then set objectives to be achieved. Gives a sample lesson and ideas for reinforcement.

338. Glatthorn, Allan A. "Cooperate and Create: Teaching Writing through Small Groups." *English Journal* 62 (December 1973): 1274–75.

The author believes that small-group cooperative learning facilitates creativity and encourages students to take responsibility for their own learning. He describes an activity in which small groups of students write and dramatize a poem.

339. Godfrey, Lorraine Lunt. "Creative Writing." *Teacher* 92 (January 1975): 34–36.
Gives suggestions for developing a "creative writing learning station" in the classroom; describes more than a dozen possible activities for the station, including writing captions for comic strips, writing about pictures, and finishing sentences.

340. Gordon, Julia W. "I Want My Children to Be . . . Skillful." *Instructor* 72 (February 1963): 36.
Describes a classroom situation in which children had the opportunity to write for half an hour each day about anything they wished, and then to share their writing. One child was given the help he needed to develop his skills in writing and binding his own book.

341. Groff, Patrick. "Success in Creative Writing —for Everyone!" *Elementary English* 40 (January 1963): 82–84.
Gives a step-by-step procedure for teaching creative writing. The method begins with group-written stories, with corrections and proofreading done by teacher and class. As children are ready, they add their own individual lines to the stories, and eventually write complete stories independently.

342. Harper, Wilma. "Creativity Is Contagious." *Grade Teacher* 85 (September 1967): 158–60.
Children in the author's fifth grade class wrote creatively for at least five minutes a day and criticized each other's writings. They also kept vocabulary notebooks, dramatized action verbs, and wrote poems about beauty after reading and discussing other poems on that topic.

343. Heffernan, Helen. "You Can Release Creativity in Children." *Instructor* 69 (December 1959): 6, 82.
Stresses that the guidance of the teacher is the main ingredient in the release of children's creativity. Discusses six sequential steps in the creative act: children must have rich sensory experience, they must react emotionally to their sensory experience, they must wish to share their experience, they must have appropriate media of expression available, they must learn to subject themselves to the disciplines of their medium, they must achieve a measure of success.

344. Hopkins, Lee Bennett. "Creative Writing for Those Who Can't." *Catholic School Journal* 68 (December 1968): 46–47.
Describes ideas tested with "children who couldn't write—but did!" Ideas include creating captions for pictures; writing titles for stories or pictures; writing similes; working with short poetic forms, such as couplets, haiku, and cinquains; learning to use the five senses.

345. Hunter, Elizabeth. "Fostering Creative Expression." *Childhood Education* 44 (February 1968): 369–73.
Creating "mood" with music, paintings, or poems that are merely pretty does little to help children with the three basic problems of story writing: plot and content, word usage, and the process of gathering material and getting started. The author gives numerous ideas for exploring these areas.

346. Jacobs, Evelyn. "Primaries Exchange with Fourth Graders." *Instructor* 81 (February 1972): 128E.
In an exchange program between a first and fourth grade class in different communities, the older class wrote and illustrated books which they sent to the first graders. The first graders then wrote books for exchange.

347. Jones, Marian I. "Use Your Imagination." *Elementary English* 40 (March 1963): 271–72.
Describes methods for teaching first graders to use their imaginations so they can go beyond conventional written statements such as "the little girl went out to play" to express ideas about the little girl's thoughts, feelings, and surroundings. Also points out the value of having children read their stories to the class.

348. Josephs, Lois. "A Disciplined Approach to Creative Writing." *English Journal* 51 (October 1962): 468–73.
Outlines a creative writing course designed to help students see that "writing is not aimlessly creative; it is planned, thought about, defined, redefined, written and rewritten." In the course students explore basic standards for good writing and work on exposition, research papers, and short stories.

349. Keables, Harold. "Creative Writing in the Secondary School." *English Journal* 57 (March 1968): 356–59, 430.
Proposes a creative writing course in which students write out of their own experiences and observations, learn about levels of usage (standard, colloquial, etc.), and judge their own writing against each other's and against professional models.

350. Kelley, Julia G. "Creative Writing in the First Grade." *Elementary English* 41 (January 1964): 35–39.
The first grade teacher should encourage children to dictate their ideas, provide stimulating classroom experiences and help the children write experience charts, praise early writing attempts, encourage the use of phonetic spelling, and provide varied opportunities to write.

351. Kinnick, B. Jo. "Encouraging Creative Writing." *NEA Journal* 49 (December 1960): 20–22.
Suggests ways in which teachers can use the writings of Franklin, Poe, Hawthorne, Emerson, and Thoreau to stimulate creative writing by students. Other suggestions deal with writing about sensory responses; unified-effect writing in which the student attempts to create a single, emotional response in the reader; writing about objects; and evaluation procedures.

352. Kohl, Herbert. "Another Way: On Starting a Writing Program." *Grade Teacher* 86 (November 1968): 20–22, 24.
The author began a writing program for fourth graders by handing everyone a blank piece of paper. Students and teacher all wrote and discussed each other's writing; students then wrote graffiti-style on one large piece of paper.

353. Kohl, Herbert. "Another Way: Responding to a Student's Writing." *Grade Teacher* 86 (December 1968): 11–12.
Discusses various aspects of teaching writing: responding to the content rather than grading or correcting mechanical errors, writing collective papers, and encouraging students to write about topics of interest to them.

354. Kohl, Herbert. "Another Way: Success, Failure, and Evaluation in Writing..." *Grade Teacher* 86 (January 1969): 39–40, 43.
Stresses that a writing program ought to grow organically through student-teacher collaboration. Discusses the importance of sharing the experiences of other teachers and of learning from one's failures, and considers a number of ways of evaluating student writing.

355. Lazarus, Arnold Leslie. "English XL." *English Journal* 43 (February 1954): 71–74.
A language arts course for selected students with the ability to express themselves verbally stressed intensive writing stimulated by selective reading. The program included daily journal writing, weekly compositions or poetry, and a research paper.

356. Lowe, Bonnie. "Individualized Creative Writing in the Open Classroom." *Elementary English* 52 (February 1975): 167–69.
Describes interest centers and motivational materials that were provided in an open classroom; points out that in order to stimulate students to write creatively, these materials need to be supplemented by individual conferences, interest groups, class discussions, and sharing of creative writing.

357. Macrorie, Ken. "To Be Read." *English Journal* 57 (May 1968): 686–92.
Describes a thirty-point program for a seminar-style class in which students are encouraged to write freely and honestly about matters of concern to them, and in which students criticize each other's writing. The author has found that the program "elicits lively and valuable writing." (See also Entries 276–78.)

358. Marando, Frances M. "Creative Writing." *English Journal* 64 (January 1975): 60.
Describes an eighteen-week course for high school juniors and seniors that presents a wide range of writing opportunities allowing individual choice and individual development.

359. McKean, Willa Mae. "Freedom to Write." *School and Community* 58 (February 1972): 19–20.
The author's creative writing course is a combination of tutorial and independent study. Students are free to choose their own subjects and forms. The teacher provides a variety of books, records, and pictures from the library; she is also critic and proofreader before final revisions are made. Students offer constructive criticism to each other and help determine their own final grade for the course.

360. Miller, Marilyn, and Merritt, Harriet D. "A Fourth Grade Composes a Japanese Folk Tale." *Childhood Education* 45 (February 1969): 329–32.
As the culmination of a unit on Japan, fourth graders studied common themes and qualities in Japanese folk tales and then wrote one of their own. The author describes the step-by-step process used in helping the class write the folk tale.

361. Morrill, Mabel, and the Committee on Creative Writing. "Creative Writing." In *Essays on the Teaching of English: Reports of the Yale Conferences on the Teaching of English*, edited by Edward J. Gordon and Edward S. Noyes, pp. 79–136. A publication of the National Council of Teachers of English. New York: Appleton-Century-Crofts, 1960.
Presents some general aims and purposes of creative writing, and details a number of classroom exercises: learning imitation of style, using figurative language, writing description from observation, writing personal narrative, learning point of view, writing beginnings and endings to short stories, and writing poetry (haiku, limericks, epitaphs, free verse, and sonnets).

362. Mueller, Lavonne. "Stealing Apples: Creative Writing for All Students." *English Journal* 61 (October 1972): 1020–25.
The author's creative writing courses are based on three concepts: "the steal" (imitating the best writers); "the feel" visual and kinetic stimulation, including writing in varied settings and with media other than pen and pencil); and "the real" (students' creation of stories, poems, and plays about their own experiences and perceptions of outside experiences).

363. Murray, Alice I. "From an Island of Silence." *English Journal* 42 (October 1953): 382–84, 396.
For three consecutive days the author's classes "thought and wrote, rewrote, rewrote and thought some more" in "islands of silence," an experiment that proved to her that students will write eagerly when provided with the opportunity, time, and silence. The teacher encouraged students to write from their inner consciousnesses.

364. Murray, Donald M. "Give Your Students the Writer's Five Experiences." In *Challenge and Change in the Teaching of English*, edited by Arthur Daigon and Ronald T. LaConte, pp. 354–60. Boston: Allyn and Bacon, 1971.
Discusses how to teach varied types of writing by means of a laboratory or workshop format in which students take the initiative for discovering their own problems and solutions. Urges teachers to enter into the writing course by writing themselves, and outlines the five basic aspects of professional writing that can be explored by teacher and students: seeing, form, publication, communication, and failure.

365. Murray, Donald M. "Why Creative Writing Isn't—Or Is." *Elementary English* 50 (April 1973): 523–25, 556.
Describes seven elements in the creative writing process: *awareness* of life, *caring* about what happens in life, *incubation* of ideas, *discovery* of meanings in the author's life, *commitment*, *detachment*, and *effectiveness*. Points out the teacher's role in the "cycle of craft—prewriting, writing, and rewriting."

366. Parker, Robert P., Jr. "Focus in the Teaching of Writing: On Process or Product?" *English Journal* 61 (December 1972): 1328–33.

"Sensitive and imaginative and intelligent attention to the pre-writing and the writing stages of the writing process," believes the author, "virtually guarantees that the product-evaluation stage will take care of itself." He cites the teaching methods of Kenneth Koch, described in *Wishes, Lies, and Dreams* (see Entry 427), as examples of excellent teaching in the prewriting and writing stages.

367. Phelan, Patricia. "How to Get Kids to Write." *English Journal* 64 (April 1975): 63–65.
Suggests many writing activities: one-minute timed writing; daily journals; making tiny clay monsters and writing about them; writing about pictures; writing poems after studying contemporary song lyrics. Suggests ways for lightening the teacher's paper-grading load and for reproducing student work.

368. "'Poets' in the Classroom." *Newsweek* 56 (August 8, 1960): 68.
Tells of teacher Margaret Langdon's experiment in "intensive writing," in which children write from direct personal experience quickly, writing whatever comes into their heads. They are then encouraged to eliminate excess words and to find the precise words to express their ideas. (See also Entry 273.)

369. Potts, Richard. "Diligence and Inspiration." (London) *Times Educational Supplement* 3,186 (June 25, 1976): 45.
The author tells about his own writing habits and describes some of his classroom techniques: build up interest in a topic over a period of several days; plan creative writing for early in the school day; reproduce children's work for the class to read; help children map out chapters for long short stories and make their own books.

370. Prickett, Erma. "These Kids Tell Whoppers and Learn." *Grade Teacher* 87 (September 1969): 130–34.
In a fifth and sixth grade unit, students read tall tales, discussed and evaluated them, noted colorful word usage, and then wrote their own stories. The unit culminated in an assembly in which the children read their tales, displayed their drawings of tall tale characters, and sang folk songs. Several children's tall tales are included.

371. Ray, Mary Lou. "Who's That Lady . . . ?" *Teacher* 93 (April 1976): 62–63.
Describes activities for humorous writing explored on the television series *Zebra Wings* (see Entry 738). These include a humor magazine, cartoons, tall tales, role-playing, and writing about embarrassing situations. Provides suggestions for a writer's center, for evaluation, and for a classroom climate conducive to creative writing, all of which were developed through working with students on *Zebra Wings*.

372. Roberts, Geoffrey R. "Writing Continuous Prose: Value of the Cyclic Process." (London) *Times Educational Supplement* 2,606 (April 30, 1965): 1317.
Recommends the cyclic process of learning creative writing advocated by A. N. Whitehead, which involves three stages: romance (motivating children by reading an interesting story), precision (discussion of specific words, phrases, and ideas to be used), and generalization (writing rough drafts of their stories). Then begins a new cycle: romance (the excitement of hearing each other's work), precision (revision of first drafts), and generalization (copying the stories neatly and preparing them for presentation).

373. Schmittlein, Albert E., and Wood, Laura C. "Creative Writing in 1st Grade, Thanks to i/t/a/." *Instructor* 75 (January 1966): 129.
Stories written by first graders using ITA (the initial teaching alphabet) are presented to show how use of ITA facilitated the children's ability to express themselves in writing.

374. Schroeder, Fred E. H. "How Not to Assign 'What-Did-You-Do-Last-Summer': A Cumulative Course in Writing Personal Narratives." *English Journal* 57 (January 1968): 79–84.
Outlines a teaching sequence in which students progress from writing about pictures and writing dialogue in junior high school, to writing personal narrative

based on snapshot documents, and then to writing biographies or autobiographies. This course, the author believes, promotes "the orderly and gradual accumulation of literary skills" and produces "originality in vision and in writing."

375. Shart, Philip A. "Letter from a Wolf." *Instructor* 85 (August/September 1975): 225–26.
In a year-long letter exchange project, sixth graders wrote to first grade classes pretending to be the wolf in *The Three Little Pigs*. They created adventures for the wolf and wrote about them, and they also created books for the younger children.

376. Shiflett, Betty. "Story Workshop as a Method of Teaching Writing." *College English* 35 (November 1973): 141–60.
Describes in detail the Story Workshop method of teaching creative writing designed and used at Columbia College, Chicago. This method uses "a constantly developing arsenal of word, telling, reading, and writing exercises of increasing demand" to guide students to the discovery of their own voice and perceptual powers. Although the method as described may be too sophisticated to be used in its entirety in most high school classes, secondary teachers will find many of the ideas interesting and applicable to their teaching. (See also Entries 380 and 700.)

377. Simon, Audrey R. "Myth-Makers." *Grade Teacher* 89 (December 1971): 30–31.
After several weeks of reading, discussing, and dramatizing myths, sixth graders wrote original myths in the Greek style and invented their own set of "classroom gods."

378. Sommers, Kathryn M. "Story Inspirations in a Corner." *Teacher* 90 (November 1972): 63.
Demonstrates how one teacher used an "inspiration corner" to encourage story writing. Materials in the corner included such varied objects as a wishbone, a Norman Rockwell painting, part of a "Dear Abby" column, and a newspaper article.

379. Soule, Jean Conder. "Stop, Look, and Listen." *Instructor* 81 (November 1971): 46–47.
The author describes her mini-workshops with children in which she emphasizes that writers must constantly be on the lookout for ideas to write about. She recommends *stopping* and *looking* closely at things, and *listening* to people's conversations. Includes ideas for teaching sensory perception and the writing of haiku.

380. Stoll, Patricia. "You Must Begin at Zero: Story Workshop." *College English* 35 (December 1973): 256–66.
A student response to the Story Workshop method of teaching creative writing used at Columbia College, Chicago: the author finds that the method is a "process of becoming" through which people are freed to find and write about "things and people and events truly perceived, but hidden in those dark corners of the mind where nobody goes." (See also Entries 376 and 700.)

381. Strubel, Evelyn D. "'Creative Writing' in the Kindergarten." *Grade Teacher* 79 (June 1962): 18, 58.
Suggestions to the kindergarten teacher include: ask children to tell the story of their pictures, and then print it; encourage close attention to nature and music; begin stories for children to complete; set children's creative thoughts to their own music.

382. Tiedt, Sidney, and Tiedt, Iris M. "Guiding Creative Writing." *Clearing House* 38 (March 1964): 401–3.
Suggests several approaches that can foster creative writing without adding to the teacher's burden of grading student work: accent the positive, have individual conferences, permit students to progress at their own rates, check papers for only one thing at a time, use an overhead projector so that student papers can be projected and discussed, publicize and duplicate student writing.

383. Tway, Eileen. "Writing: An Interpersonal Process." *Language Arts* 53 (May 1976): 594–96. Originally presented at the Annual Meeting of the National Conference on the Language Arts in the Elementary School, Seattle, March 1974. 4p. (Original paper available from EDRS; ED 090 583.)

The ways in which writing can be taught as an interpersonal process include encouraging team writing, in which children work together to produce a story or a book; permitting children to talk freely with each other as they write individually; inviting authors to talk to the children; and, as teachers, sharing in the writing experience with children.

384. Webber, Mary B., and Tuttle, Betty M. "Student Writing Worth Reading." *English Journal* 61 (February 1972): 257–60.
In a writing exchange between high school students and university students who were prospective English teachers, the participants wrote creatively on the same assigned topics and commented on each other's writing. The high school students felt that they learned from reading college-level papers and from the comments made about their own work.

385. Weeks, Eleanor. "Making Words Work." *Instructor* 74 (October 1964): 103, 105, 114.
Fifth graders collected examples of phrases in children's literature in which sensations, actions, and characters were described in a forceful and colorful manner; they then composed their own descriptive sentences and finally wrote stories.

386. Wolfe, Don M. "Can Creative Writing Be a Democratic Art?" *English Journal* 40 (October 1951): 428–32.
All persons can learn gradually the dignity of their own experience, seeing in their lives the "unique materials of potential literature." The author discusses this premise and describes methods for helping students write about what is meaningful in their lives.

387. Wolfe, Don M. "Autobiography: The Gold of Writing Power." *English Journal* 60 (October 1971): 937–46.
Suggests methods for teaching autobiographical writing as a means of helping students write stories that reveal to them the "unique dignity" of their personalities and the "unique coloring" of their experiences. Includes excerpts from students' writing.

388. Yates, Sister Mary Clare. "Why Pigs Have Curly Tails or An Experience in Myth Writing." *Elementary English* 45 (November 1968): 989–93.
Presents a step-by-step approach used by fifth graders in writing myths. The teacher emphasized use of quotations, making the narrative explicit and clear, using the five senses, and clearly establishing the personality of the main character.

389. Young, Marguerite. "Inviting the Muses." *Mademoiselle* 61 (September 1965): 194, 230–31.
The author, a poet and novelist, tells of her fiction-writing classes in which students and teacher "do not talk of plot, beginning and middle and end—but rather of memory and observation, dream and reality, conflict and character." One of the first class exercises is the writing of a sentence at least three pages long, which forces students "to pick up every aside, association, reference, memory, impression."

TEACHING POETRY WRITING

Poetry enjoyment and poetry writing are frequently regarded as inseparable and are taught by many teachers as one subject. This section focuses on ways of helping students to enjoy poetry and to learn to write their own poems.

Many teachers have found it helpful to teach students to write traditional verse forms, often as an introduction to poetry writing. In "Teaching Traditional Verse Forms," authors give practical suggestions for teaching the writing of such traditional forms as haiku, cinquains, tanka, Korean sijo, limericks, and concrete poetry.

Some authors note that the advantage of working with many of these forms is that they teach a sense of poetic form based on something other than rhyme, thus helping students to break away from a dependence on rhymed verse. After learning to write traditional verse forms, students can go on to experiment with their own individual ways of writing poetry.

In "General Classroom Techniques," many authors stress the importance of a classroom

atmosphere of praise and encouragement. Several authors tell how to help students learn to use simple language and concrete details in their poems, rather than flowery language that is believed to be "poetic." The articles describe how to teach students about such poetic elements as imagery, rhythm, and metaphor; how to encourage poetry writing in the primary grades; and how to teach poetry writing to students who are considered "slow." Many teachers tell how poetry writing can evolve into poetry productions involving choric verse, dramatized poetry, and poetry set to music.

Teachers will find in this section a great many ideas that have been generated through Poets in the Schools programs. Since their inception in 1966, such programs have become an important force in the teaching of creative writing in the schools. Kenneth Koch, perhaps the best known of the writers who have participated in such programs, and many others are represented in this section. Their ideas need not be taken as prescriptions that all teachers should apply in their own classrooms, but they do give valuable glimpses into ways in which poet/teachers have made poetry writing a lively and pleasurable experience for their students.

Teaching Traditional Verse Forms

Books

390. Henderson, Harold G. *Haiku in English.* Rutland, Vt. and Tokyo, Japan: Charles E. Tuttle Co., 1967. Originally printed by the Japan Society of New York. 74p.
The first two chapters explain the poetic conventions of classical Japanese haiku and discuss haiku in English. The third chapter, "Writing and Teaching Haiku," gives suggestions for helping elementary and secondary students to write their own haiku. The author discusses the important elements of haiku, stressing that haiku must convey a sense of emotion and not merely adhere to a particular form.

391. Pilon, A. Barbara. *Concrete Is Not Always Hard.* Middletown, Conn.: Xerox Education Publications, 1972. 96p.
The first three sections introduce teachers to concrete poetry, discuss methods for teaching concrete poetry to students, and provide "a few concrete suggestions for using this book with students." Section Four is an anthology of concrete poetry, by students and professional writers, which can be used as stimuli for students' own writing.

Articles

392. Applebee, Bernice L. "Color Cinquains Seven Year Olds Create." *Elementary English* 52 (January 1975): 79–80.
With color serving as the background theme, seven-year-olds were introduced to writing poetry using the format of the five line cinquain structure.

393. Bucher, Janet. "Poetry and Fourteen-Year-Olds: How to Mesh the Two." *Media & Methods* 8 (April 1972): 48.
Students who had floundered when free to "write about anything" responded to the structured requirements of writing haiku. Their haiku and "Japanese-style" illustrations were hung up without being given criticism or grades.

394. Cheyney, Frazier R. "Cinquain." *Instructor* 78 (March 1969): 77.
Explains the cinquain verse form, gives a few tips on how to introduce it, and includes cinquains written by children.

395. Christ, Henry I. "Self-Fulfilling Prophecy and the Haiku." *English Journal* 58 (November 1969): 1189–91.
Haiku, states the author, is "the great leveler." Illustrating with student haiku, he demonstrates that students in a nonacademic class can show as much sensitivity and insight in their work as students in an honors class. He also points out that a teacher's positive expectations help achieve positive results.

396. Fegan, George R. "Haiku in the Classroom." *English Journal* 50 (February 1961): 106–7.
Haiku poetry can serve as an excellent introduction to a poetry unit: it does not receive the usual anti-poetry student response; it can be used to teach the reading of lyric poetry; and it provides a disciplined, easily learned form for writing poetry.

397. Glickman, Janet. "A First Grade Haiku Project." *Elementary English* 47 (February 1970): 265–66.

After learning to writing haiku, first graders made a booklet of their poems and attempted some Japanese art forms. The project led to an appreciation of other forms of poetry.

398. Hall, L. M. "Poetry As Technique." (London) *Times Educational Supplement* 3,171 (March 12, 1976): 31.

The author introduced students to Japanese art (paintings and air line posters), discussed the qualities of the art, read and analyzed haiku by Basho, as well as haiku attempted by the author, and then assigned the writing of haiku.

399. Harris, Mary McDonnell. "The Limerick Center." *Language Arts* 53 (September 1976): 663–65.

Presents activities for a limerick center that were designed to develop a concept of limerick and that were tested with younger intermediate children.

400. Hopkins, Lee Bennett. "For Creative Fun, Let Them Try a Cinquain." *Grade Teacher* 84 (December 1966): 83, 128.

Introducing the cinquain verse form to fifth and sixth graders produced rewarding units in creative writing. Describes the cinquain and includes student examples.

401. Hopkins, Lee Bennett. "Sijo." *Instructor* 78 (March 1969): 76–77.

Recommends teaching children to write sijo, a Korean poetic form, to help them "explore meaningful thoughts and experiment with colorful language without having to make lines rhyme." Gives examples of student-written sijo.

402. Krogness, Mary Mercer. "Imagery and Image-Making." *Elementary English* 51 (April 1974): 488–90.

Describes exercises for introducing children to the idea of imagery, and gives suggestions for teaching the writing of haiku.

403. Marcus, Marie. "The Cinquain as a Diagnostic and Instructional Technique." *Elementary English* 51 (April 1974): 561–62, 564.

Presents a demonstration lesson in class construction of a cinquain and points out ways of using cinquains for oral patterning of standard language.

404. Marker, Linda. "Haiku: Pretty Punchy Poetry." *Clearing House* 45 (December 1970): 219–20.

Recommends the teaching of haiku writing as a way "to teach poetry without tears"; includes a table of ideas and themes which lend themselves to haiku.

405. Messina, Salvatore. "The Role of Japanese Haiku in the Teaching of Creative Writing." *Journal of Secondary Education* 39 (March 1964): 122–24.

The haiku serves as an appealing initiation to the field of poetry because of its simplicity, its open-endedness and its concentration upon ordinary experience. The author discusses the form itself and its advantages in the classroom.

406. Morgan, Sister Junette. "Writing Poetry in Junior High." *English Journal* 57 (October 1968): 1009–13, 1078.

Suggests ways to foster students' interest in poetry: expose them to poetry gradually, begin writing poetry as a class concentration, and present some form through which ideas will flow. Defines six forms (word and syllable cinquain, Japanese haiku and tanka, Korean sijo, and rhymed poetry) and presents student poetry to illustrate each.

407. Mueller, Lavonne. "Concrete Poetry: Creative Writing for *All* Students." *English Journal* 58 (October 1969): 1053–56.

Discusses concrete poetry: its origins, tips on teaching it, and its appeal to students at varied academic levels. Includes samples of students' concrete poems and a list of selected readings.

408. "Poems to Learn By." *Time* 88 (September 2, 1966): 65.

Tells how Maeve O'Reilly Finley, a fourth grade teacher and author of *Haiku for You* for children, teaches her classes to write their own haiku. They first read haiku together, clapping in unison with the syllables, and then individually describe the images the poem conveys. To get them

started on their own haiku, the teacher gives them the first two lines.

409. Scofield, Elizabeth. "Haiku, A New Poetry Experience for Children." *Elementary English* 38 (January 1961): 24-26.
This brief description of haiku as a form, and of its use with children in grades three through five, includes examples written by children and a description of how the project was presented to the class. Includes a short list of books on the haiku.

410. Stuart, Allaire. "Creative Writing: Japanese Haiku." *Elementary English* 40 (January 1963): 35-36, 67.
A sixth grade class enjoyed writing haiku; examples of their writings are included. The author stresses that writing easily and fluently can only be developed after an intensive program in reading.

411. Swiss, Thom. "Approaches to Teaching Concrete Poetry: An Annotated Bibliography." *College English* 38 (September 1976): 46-49.
Refers teachers to articles and anthologies that can "serve as a starting point for more thought and research by those teachers interested in developing the use of concrete poetry in the classroom." Though the resources listed do not all deal with methods of teaching the writing of concrete poems, the samples of concrete poetry contained in them can inspire students to create their own such poems.

412. Tiedt, Iris M. "Exploring Poetry Patterns." *Elementary English* 47 (December 1970): 1082-84.
Defines and illustrates free, haiku, cinquain, diamante, septolet, quinzaine, and quintain verse patterns and urges their use in motivating students to compose poems.

413. Wagner, Stanley. "Write Poetry and Enjoy It." *Clearing House* 38 (January 1964): 286-87.
Describes the cinquain and suggests that teachers can arouse an interest in poetry writing by assigning individual writing of cinquains after an initial collaborative effort. Includes examples of students' cinquains.

General Classroom Techniques

Books

414. Anderson, Douglas. *My Sister Looks Like a Pear: Awakening the Poetry in Young People.* New York: Hart Publishing Co., 1974. 268p.
Working in the Poets in the Schools program, the author tried to bring forth the "deep, simple music [that exists] in every human being. No exceptions." To build students' self-esteem he made copies of work from every student to be read aloud; no writing was disparaged or judged relative to other work. Includes more than 250 examples of student writing, and numerous specific suggestions: use older students as "secretaries" for primary grade children; write about yourself as a fantastic animal; write about your (fantasy) birth; write to music; write in spirals or curves; use "starter lines" culled from student writing.

415. Applegate, Mauree. *Easy in English: An Imaginative Approach to the Teaching of the Language Arts.* Evanston, Ill.: Row, Peterson, and Co., 1960. 564p.
Chapter seven, "Children *Have* Poems," recommends four "practically foolproof" steps in preparing children to write poetry: (1) have a stimulation period to ensure that children *feel* what they are writing, (2) let the children exchange ideas, (3) discuss specific words for the poems, (4) help children feel the rhythms that the ideas suggest. Other chapters discuss writing humorous verse and learning how to choose the right word. Each chapter includes many samples of student writing and a "Cupboard of Ideas" for classroom use.

416. Arnstein, Flora J. *Children Write Poetry: A Creative Approach.* (Originally published under the title *Adventure Into Poetry.*) New York: Dover Publications, 1967. 216p.
This classic work shows how freedom to write, exposure to poetry, acceptance and appreciation, and enlightened guidance lead to the growth of children's poetic powers. The author precedes poetry writing sessions by reading poetry aloud; when children began to write, their poems are

read aloud without any accompanying criticism. Stresses the need to free children from the limited concept of poetry as "rhyme and jingle" and to help them draw upon their inner thoughts in writing poetry. Discusses blocks to children's creative expression, which include undue emphasis on critical evaluation, laughter or ridicule, overpraise which sets standards they are fearful of not meeting in the future, and ill-advised criticism which undermines their confidence. Shows how to help children evolve their own criteria for judging poems. Employs examples of children's poetry throughout the book.

417. Arnstein, Flora J. *Poetry and the Child.* (Formerly titled *Poetry in the Elementary Classroom.*) New York: Dover Publications, 1970. 126p.

Presents ways of helping children enjoy poetry and of building a classroom climate based on respect and acceptance of each child, which fosters feelings of self-adequacy. Chapters six through twelve deal with children's writing of poems, a step which the author feels follows naturally from an encouraging room climate and regular exposure to poetry. Recommends that children write about their thoughts and feelings, unhampered by attempts at rhyming; advises teaching by indirection, drawing attention to felicities of expression and to poetic elements; tells how overpraise and criticism block creativity. Discusses numerous children's poems in relation to their authors' growth in poetic expression.

418. Boyd, Gertrude A. *Teaching Poetry in the Elementary School.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1973. 105p.

The purpose of this book is to help the adult (and through the adult, the child) to find pleasure and delight in poetry. Chapter six deals with the writing of poetry, which the author believes evolves naturally from reading and memorizing it. She discusses the use of colorful language, individual and group dictation, and verse forms—couplet, quatrain, limerick, haiku, tanka, concrete poetry, and unrhymed forms—using examples from the work of children and professional poets. She also suggests compiling word and phrase files to draw on in writing poetry.

419. Chase, Cheryl M., and Sloat, Peggy. *The Sound and Language of Poetry: Activity Ideas for Grades 1, 2 and 3.* Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1975. 26p.

Presents poems to read aloud, with suggestions on making them enjoyable for children. Also describes activities for helping children learn about rhythm, rhyme, alliteration, descriptive language, personification, and words that express sounds; suggests the writing of simple verse forms and of group poems.

420. Chase, Cheryl M., and Sloat, Peggy. *The Shape and Language of Poetry: Activity Ideas for Grades 4, 5 and 6.* Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1975. 33p.

Urges teachers to help children enjoy poetry by reading it aloud frequently; suggests the creation of a poets' corner and placement of a box in which students and teacher place good first lines or ideas for poems. Includes descriptions of activities for helping students learn to change prose into poetry and to write verse forms such as couplets, limericks, haiku, senryu, tanka, formula poems, and cinquain. Offers ideas for teaching students about poetic language, including figurative language, simile and metaphor, personification, and words that represent sounds.

421. Chase, Cheryl M., and Sloat, Peggy. *Creating Poetry: Activity Ideas for Grades 7, 8 and 9.* Illustrated by Charles Gullett. Longmont, Colo.: Northern Colorado Educational Board of Cooperative Services, 1975. 44p.

Presents ideas for teaching poetry writing, divided into four categories: preparation for writing poetry, what to write about, the language of poetry (figurative language, personification, simile, metaphor, alliteration, symbols, rhythm), and the shape of poetry (haiku, senryu, tanka, formula poetry, cinquain, ABAB rhyme scheme, alphacouplets).

422. Esbensen, Barbara J. *A Celebration of Bees: Helping Children Write Poetry.* Minneapolis: Winston Press, 1975. 260p.

Stresses the need for group sessions in which children, under the teacher's guidance and probing, suggest varieties of images and then refine them. In the writing of individual poems, the teacher's role is to continually draw ideas and images from children and to help them examine what they have produced. The fifteen chapters include discussions of developing word consciousness in children, writing cinquains and haiku, and writing poems about water, the seasons, the city, morning, night, the moon, people, animals, moods, and emotions. Each chapter includes poems by children, suggests possible activities, and lists poems related to the given topic.

423. Fricks, Richard. *A Feel for Words: Making Poetry in the Public Schools.* Nashville, Tenn.: Tennessee Arts Commission, 1973. 199p.

The author, a "poet in the schools," presents some of his "thoughts on writing and learning with children." Chapter one deals with ways in which people use language. Chapter two stresses reading aloud to children and showing acceptance for children, and tells how to capture a child's imagination on paper. Chapters three and four discuss working with children in intermediate through high school levels; here the author asks students to "tell me something I don't know," and "tell it in a new or different way." Chapter five is a bibliography of teaching resources and poetry anthologies. Student poetry is featured throughout the book.

424. Hopkins, Lee Bennett. *Pass the Poetry, Please!* New York: Citation Press, 1972. 199p.

This book about teaching children to appreciate poetry contains a lengthy chapter on encouraging children to write poetry. The author describes and tells how to teach numerous verse forms, both traditional and experimental. He discusses techniques of adults who have helped children write (including Hughes Mearns, the Teachers & Writers Collaborative, and adults who have published children's work) and shows how to use specific books of poems to motivate children to write.

425. *I Write What I Want.* San Francisco: Poetry in the Schools California, 1974. 87p. (Available from EDRS; ED 112 429.)

Focuses on a program in which poets teach poetry in the classroom; contains several short articles on various aspects of teaching poetry writing, a collection of student works, two photo essays, and practical techniques devised by poet/teachers. A bibliography lists anthologies of poetry, collections of children's writing, and books by poets.

426. Kerber, Adolf B., and Jett, Thomas F., Jr. *The Teaching of Creative Poetry.* Indianapolis: The Waldemar Press, 1956. 128p.

Describes a three-step process in teaching poetry writing in the high school classroom. In the warm-up stage, the teacher develops a good creative atmosphere and familiarizes students with the subject matter. Step two, the serious attempt, involves developing insight into word symbols, making use of techniques for effective expression, and working in groups. In the discipline stage, students develop their poetic notions along more formal lines and polish their performances.

427. Koch, Kenneth. *Wishes, Lies, and Dreams: Teaching Children to Write Poetry.* New York: Chelsea House, 1970. 309p.

In a book which has already become a classic, the author shows what beautiful poems children are capable of writing when they are freed of the traditional constraints of rhymed lines and "proper" sentiments. Koch describes his experiences in teaching children to write poetry through the use of repetitive structures of a formula nature (beginning each line with "I wish . . . ," including a color in each line, using a noise in each line, etc.). Much of the children's work is included, along with practical suggestions for teachers.

428. Koch, Kenneth. *Rose, Where Did You Get That Red?: Teaching Great Poetry to Children.* New York: Random House, 1973. 360p.

Teaching poetry reading and poetry writing as one subject, the author exposed children to great poems by adult writers, discussed the poems, and gave the children suggestions for writing poems of their own that were in some way like the poems they were studying. He gives details of many of the lessons he taught, each followed by a

selection of the children's poems, and includes an anthology of poems to teach to children along with some suggestions about how they can be taught.

429. Larrick, Nancy, ed. *Somebody Turned on a Tap in These Kids: Poetry and Young People Today.* New York: Delacorte Press, 1971. 178p.
Eleven essays by such well-known poets and anthologists as Myra Cohn Livingston, Karla Kuskin, and Eve Merriam, as well as by teachers and their students, deal with the type of poetry young people are responding to and, in turn, writing. Though some of the articles touch only on poetry appreciation, several deal with methods for inspiring children to write their own poems.

430. Lusk, Daniel. *Homemade Poems: A Handbook.* Hermosa, S.D.: Lame Johnny Press, 1974. 59p.
Catalogs nearly 200 group-tested ideas which emphasize simple devices to encourage fresh and imaginative writing. Part one gives ideas for getting started: games and group activities; poems about the poet's self ("ten things I remember," "I seem to be . . . but really I am . . . "). Part two helps poets sharpen their senses, pay attention to small things, and write about them with exactness. Part three suggests writing from another's point of view (an object, an animal, a villain). The book also discusses field trips and other experiences that can stimulate writing, and it offers suggestions on rewriting and grammar. ("Don't worry about spelling, grammar, or form at first. And maybe never.")

431. Norris, Ruby Lee, ed. and comp. *The Turtle and the Teacher: A Dialogue between Poets and Students.* Richmond, Va.: The Dietz Press, 1972. 88p. (Available from NCTE; No. 55219.)
Three writers—Michael Mott, Dabney Stuart, and Sylvia Wilkinson—describe techniques and approaches they used in teaching poetry writing in elementary and secondary schools: encouraging students to believe that their personal thoughts and feelings are worthwhile; affording a climate for sharing their writing with another person, whether a professional or a peer; providing incentives for reading poetry; helping students search for facts in order to write about a subject. Includes numerous examples of students' poems.

432. Norris, Ruby Lee, and Sange, Sally Harris, eds. *A Borrower Be: An Interchange of Culture in the Classroom.* Richmond, Va.: Humanities Center, 1975. 89p.
Describes the ways in which artists-in-residence help students in the schools borrow from one field to create in another. Includes sections on filmmaking, printmaking, dance, photography, art, history, and the performing arts. The final section, "Poetry in the Schools," examines teaching methods used by six writers-in-residence (Sylvia Wilkinson, Naomi Long Madgett, Michael Mott, Lucille Clifton, Evelyn Patterson Burrell, and Dabney Stuart) and gives many examples of poems used to stimulate student writing.

433. *The Pied Piper: Artists in South Dakota Schools.* Autumn 1973 issue of *Sunday Clothes: A Magazine of the Fine Arts.* Hermosa, S.D.: Lame Johnny Press, 1973. 48p.
Contains poetry selections written by elementary and secondary students who participated in a poetry in the schools program; includes discussions of teaching methods by participating poets Daniel Lusk and Freya Manfred, as well as specific ideas for classroom work. Includes numerous photographs of students and poets at work, and color reproductions of students' art work.

434. Powell, Brian S. *English through Poetry Writing: A Creative Approach for Schools.* Itasca, Ill.: F.E. Peacock Publishers, 1968. 136p.
Offers a step-by-step program based on three elements of writing: form, content, and evaluation. The *form* exercises give pupils a number of structures for the shaping of their writing, including couplets, "form poems," and haiku. The *content* categories present suggestions for subject matter. The *evaluation* exercises are designed to help students improve their written expression. Includes two series of exercises, introductory and advanced; presents many examples of student writing.

435. Powell, Brian S. *Making Poetry: Approaches to Writing from Classrooms 'Round the World.* Don Mills, Ontario: Collier-Macmillan Canada, 1973. 180p.

A development of the teaching approach presented in *English through Poetry Writing* (see Entry 434). Gives procedures for conducting poetry writing lessons and offers suggestions for teaching three aspects of poetry writing: *form* (introduces a number of structures as frameworks in which to fit the appropriate words), *content* (shows how to help students focus on topics that are attractive to them and are related to their experience), and *evaluation* (provides basic standards with which students can evaluate their own writing). Includes as examples more than 300 poems written by the author's pupils in many different countries.

436. Walter, Nina Willis. *Let Them Write Poetry.* New York: Holt, Rinehart & Winston, 1962. 179p.

The author's purposes are to help the teacher foster the creative impulse in children, to suggest ways of presenting poetry so that it calls forth the poetic response to experience, and to develop standards of evaluation for children's poetry. Includes discussions of the creative environment, creative experiences, developing emotional understanding, building a poetic vocabulary, and evaluating subject matter and style.

437. Whisnant, Charleen, and Hassett, Jo. *Poetry Power.* Raleigh: North Carolina Dept. of Public Instruction, 1972. 72p.

A book of ideas for teaching poetry writing, compiled by a poet and a teacher who worked in a Poetry in the Schools program; considers poet and school, poet and teacher, and poet and students. Suggests dozens of topics to stimulate student poetry writing. Includes an annotated bibliography of poetry anthologies for the classroom.

438. Whisnant, Charleen, and Hassett, Jo. *Word Magic: How to Encourage Children to Write and Speak Creatively.* Garden City, N. Y.: Doubleday & Co., 1974. 166p.

Stresses the importance of creative listening, talking, reading, and writing. Most of the book is devoted to ideas for helping children write poetry. Points out that attention to form may detract from expression of meaning by the child beginning to write poetry; gives dozens of ideas for poetry, including writing about activities, animals, colors, dreams, sensory experiences, music, growing up, magic, and wishes. Also discusses collaboration poems and the uses and misuses of verse forms in teaching poetry writing. Examples of student writing are included throughout the book.

439. Whitman, Ruth, and Feinberg, Harriet. *Poemmaking: Poets in Classrooms.* Lawrence, Mass.: Massachusetts Council of Teachers of English, 1975. 116p. (Available from NCTE; No. 35595.)

Seventeen poets who went into elementary and secondary classrooms to teach poetry writing have written about their experiences. They describe such approaches as preparing audiotape collages to stimulate imagination; encouraging children to handle and write about fruits and other objects; and exploring movement, fables, pictures, and film to help students get started writing. Many examples of student writing; photographs.

440. Wolsch, Robert Allen. *Poetic Composition through the Grades: A Language Sensitivity Program.* New York: Teachers College Press, 1970. 183p. (Author's Ed. D. dissertation on this topic is available from University Microfilms; Order No. 70–18,145.)

The author believes that poetic composition gives children a way of knowing themselves, other people, and their world; he shows through anecdotes and samples of children's poetry how teachers can help children find their powers of expression. He treats three cyclical stages of a program to develop poetry composition: the evocative stage (stimulating children's appreciation of their own language ability), the language precision stage (helping them to control their language with precision as well as vitality), and the sharing stage (sharing the final product). While the experiences reported and the examples given do not extend beyond grade eight, high school

teachers will also find value in the suggestions made in the book.

Articles

441. "Ah, Poets." *Time* 96 (December 28, 1970): 26–27.

An account of Kenneth Koch's teaching techniques. Describes how Koch responds enthusiastically to a phrase or idea in each child's work, ignoring such "barriers" as rhyme and meter. Tells some of the formulas used by Koch: poems beginning "I wish . . ."; "I used to be . . . but now I am . . ."; "I dreamed . . ."

442. Arduser, Ruth H. "When I Held a Conch Shell to My Ear." *Elementary English* 39 (January 1962): 42–45.

A group poem, "When I Held a Conch Shell to My Ear," was composed by third grade children and grew out of their interest in sea shells. The author describes the inspiration for the poem, its initiation, and the step-by-step development leading to its accomplishment.

443. Armington, Marion S. "An Experiment in Creative Poetry at the Sixth-Grade Level." *Elementary English* 43 (February 1966): 134–37.

A field trip to Longfellow's home led to children's interest in his poetry and then to interest in other poetry. The class was then encouraged to write their own poetry. Teaching techniques included holding individual conferences, introducing similes and metaphors, and publishing a class booklet of verse.

444. Arndt, Linda A. "Teaching the Writing of Poetry." *Scholastic Teacher* (Teacher's Edition of *Senior Scholastic*). *Senior Scholastic* 94 (February 14, 1969): 16–17.

Recommends a step-by-step approach for students learning to write poetry: write haiku; write about a human experience or feeling in terms of a concrete object; write metaphors and similes; write group poems and then individual poems; revise the poems.

445. Auerbach, Shirley. "The Shape's the Thing." *English Journal* 62 (April 1973): 607–12.

Describes many activities in an eighth grade poetry unit: studying contemporary song lyrics; exploring the use of alliteration and metaphor; writing concrete poems; writing about films; and participating in a "poetry treasure hunt" in which students search through their own poems and published poems for specific types of phrases or lines.

446. Bacher, June. "Needed for Language Growth: A Nourishing Diet of Experiences." *Elementary English* 42 (February 1965): 185–88.

A "treasure hunt for words" was used to spark poetry writing about autumn leaves. Stresses that expression of poetic insights must be preceded by many experiences in observing, searching for apt words, and talking.

447. Beard, Aaron Bernarr. "Carmen Bernos de Gasztold's *Prayers From the Ark*: An Approach to Writing Poetry." *Elementary English* 45 (November 1968): 968–71.

The book featured in the title (a book of prayers of various animals on Noah's ark) proved very appealing and stimulating to junior high school students, who wrote their own animal prayer poems after reading the book.

448. Bennett, John. "Poetry Too Is a Moveable Feast." *English Journal* 64 (October 1975): 46–52.

Stresses the importance of having students write poems about their personal experiences, using simple language and concrete details, rather than writing in flowery and figurative language, using metaphors, similes, and other traditional poetic devices. Presents and contrasts numerous pairs of poems written in the two styles.

449. Bordan, Sylvia D. "Poetry Project." *Grade Teacher* 88 (September 1970): 98–105.

To stimulate imaginative responses to autumn, children viewed pictures and listened to poetry about autumn. They then developed lists of words to describe autumn colors, thought of images depicting the movement of leaves, and wrote poems which were presented in choral readings at an assembly program. Includes the "play in prose-poem form" composed by the pupils.

450. Bridgman, Betty. "Poetry Is Reporting." *Elementary English* 51 (March 1974): 361–67, 448.

Represents poemmaking as the reporting of everyday experiences. Describes three types of poems: "string of things" poems (lists or enumerations); poems that tell a story; and poems that take an idea and make it interesting. Gives twenty practical ideas for helping students write poetry.

451. Carlson, Ruth K. "The Creative Thrust of Poetry Writing." *Elementary English* 49 (December 1972): 1177–86.

Various poetry forms, such as haiku, tanka, and cinquain, are described and examples given. Cites a number of authors and books of potential value to the student writer.

452. Chamberlain, M. A., and Riley, J. "Poetry and the Personal Voice." *Use of English* 21 (Spring 1970): 208–16.

Children must first see any poem they write as an accurate record of what they had in mind; they must then learn to evaluate how efficiently it works. The teacher may point out verbal redundancies or instances where children overreach themselves, and may help children improve their word choices.

453. Chapin, Sylvia. "A Fifth Grade Writes Nonsense Verse." *Grade Teacher* 81 (September 1963): 64, 119–20.

After reading verses by Lewis Carroll, a fifth grade class enjoyed writing nonsense verse based on the pattern, "I thought I saw . . . ; I looked again and saw it was . . . ." (Example from a student: "I thought I saw a kangaroo/Upon the mantlepiece./I looked again and saw it was/My sister's husband's niece.")

454. Childs, Rita Jean. "A Psychedelic Poetry Unit . . . Why Not?" *English Journal* 57 (December 1968): 1335–37.

Through focused examination of an object, ninth graders learned that fresh perceptions can be gained by concentrated observation. They explored ways in which artists, musicians, and poets express their perceptions, studied word meanings and connotations, and wrote their own poems.

455. Cline, Sister Deborah. "Developing Middle-Grade Children's Creativity Through Poetry." *Elementary English* 48 (November 1971): 843–48.

Teachers must themselves develop a genuine appreciation of poetry. They can then teach poetry writing through a planned sequence: reading poems to students; exploring rhythm, sense awareness, similes, metaphors, and rhyme; having children write in free verse; and introducing specific verse forms.

456. Cochell, Shirley. "Poetry from Every Student." *Scholastic Teacher* (Teacher's Edition of *Senior Scholastic*). *Senior Scholastic* 81 (September 26, 1962): 22T–23T.

Suggests beginning a poetry writing unit with exercises on alliteration, rhyme (using the eight line triolet), the quatrain, and "cooperative couplets" (two students working together). Students can rewrite Mother Goose rhymes patterned after those in *The Space Child's Mother Goose* by Frederick Winsor, write poetic character sketches, or imitate favorite poems.

457. Coffin, LaVerne W. "Writing Song Lyrics." *English Journal* 59 (October 1970): 954–55.

Describes a unit in which students learn about the techniques of poetry by writing song lyrics.

458. David, Sister Mary Agnes. "The Writing of Poetry." *Catholic School Journal* 61 (June 1961): 36–37.

Before introducing poetry writing, teachers should discuss natural rhythms and have students talk and write in various rhythmic forms. The author also recommends writing about colors and writing haiku and cinquains.

459. Decker, Howard F. "Poetry Writing: A 'Killing' Assignment." *English Journal* 57 (September 1968): 849–51.

Describes a poetry-writing exercise that followed a reading of Edgar Lee Master's *Spoon River Anthology*. Students were asked to write their own epitaphs after having been assigned various "deaths." Includes samples of the "powerfully revealing" poetry that resulted.

460. Duffy, Gerald G. "Poetry: An Insight into Self." *Elementary English* 40 (November 1963): 758–61.
Discusses the effect that writing poetry can have in helping students recognize their own individuality. A detailed outline of teaching methods follows. Includes samples of students' poetry.

461. Feeney, Joseph J. "Teaching Students to Write Poetry." *English Journal* 54 (May 1965): 395–98.
Students were taught to approach a poem as a communication of experience and to appreciate the imagery and economy of poetic language through a step-by-step sequence of reading poetry and then writing and discussing tanka, blank verse, and stanzaic verse forms.

462. Fisher, Carol J. "Writing Poetry: Children Can Do It!" Paper presented at the annual meeting of the National Conference on the Language Arts in the Elementary School, Boston, Mass., April 1975. 10p. (Available from EDRS; ED 106 877.)
To stimulate children to write poetry: (1) allow them to develop experiences and language to describe them; (2) read a wide range of poems to them, and ensure that poetry is an integral part of the classroom; (3) do not impose adult standards on children's writing; (4) introduce various poetic forms for children to use. Children's poetry should show an awareness of an experience, sincerity of feeling, and a choice of appropriate and natural language. Includes examples of children's poetry.

463. Flaumenhaft, A. S. "'I See America Dancing': Poetic Expressions of High School Boys." *Clearing House* 37 (October 1962): 96–98.
After studying Walt Whitman's poem which begins "I hear America singing . . . ," students wrote their own poems with the assigned opening phrase "I see America dancing." Many samples of student poems are included.

464. Garrett, Lawrence. "The Writing of Poetry." *English Journal* 34 (January 1950): 20–23.
Gives a step-by-step sequence for helping students write poetry: read entertaining poetry, starting with rhymed couplets but emphasizing that the thought is more important than the rhyme; suggest topics for poems; require a certain number of poems during a specified period; read the student poems to the class.

465. Garry, V. V., and Cihiwsky, Timothy W. "Sources of Inspiration." *Elementary English* 52 (January 1975): 113–15.
Upper elementary students were inspired to write their own poems after reading two books of poetry: *The Trees Stand Shining*, a poetry collection of the North American Indians, selected by Hettie Jones; and *Hailstones and Halibut Bones*, poems dealing with color, by Mary O'Neill. Samples of the children's poems are included.

466. Geeting, Baxter M., and Geeting, Corinne. "Creative Motivation of Poetry (You Must Be Kidding!)." *Elementary English* 50 (November/December 1973): 1205–8.
Suggests five natural steps leading to the creation of poetry: hearing poetry, speaking poetry, reading poetry, dancing to poetry, and creating poetry. Stresses the importance of appealing to the child's sense of play ("letting the kid out") in providing motivation for creative experiences.

467. Gilmary, Sister. "Gift for a Rainy Day." *Catholic School Journal* 66 (April 1966): 75–76.
In a rainy-day unit based on Ruth Kearney Carlson's article "Sparkling and Spinning Words" (see Entry 149), the author discussed the qualities of diamonds, wine, and colors with her sixth graders. Each child chose any emotion, any object, or any color, and wrote poems about them.

468. Goba, Ronald J. "Poetry and the Senses." *Clearing House* 44 (November 1969): 149–51.
Recommends making a "five senses" chart that, applied to well-known poems, shows students that poetry is grounded in ordinary sensory perception. Students can then go outside, record their sensory impressions, and write their own poems.

469. Hagerman, William A. "Dada Lives!" *Media & Methods* 8 (December 1971): 46.
Gives instructions on how to make a dadaist poem. This method (derived from methods described by Tristan Tzara in *The Dada*

Painters and Poets: An Anthology, edited by Robert Motherwell) involves clipping an article from the newspaper, cutting out each word separately, putting them in a bag, taking out the words one at a time, and copying them as they come from the bag. The result is that "originality in expression is stimulated and unfortellable juxtapositions of words create colorful and striking expressions."

470. Haworth, Lorna H. "Words in Concert." *Elementary English* 52 (January 1975): 109–11, 122.

Sixth graders staged a poetry "Pop Concert": they gathered poems dealing with a particular theme (machinery through the ages), wrote their own poems, and read the poems to the class accompanied by appropriate background effects.

471. Hopkins, Lee Bennett. "Report of a Poet-in-Residence." *English Journal* 62 (February 1973): 239–43.

The author "saturated" high school students with poetry, reading and discussing in turn poems dealing with successive life stages: early childhood, adolescence, adulthood, and old age. Students wrote their own poems dealing with each stage.

472. Kachaturoff, Grace. "A Double Dactyl to You!!" *Clearing House* 50 (November 1976): 129–31.

Describes the double dactyl, a novel verse form presented in the book *Jiggery-Pokery*, edited by Anthony Hecht and John Hollander, and gives suggestions for teaching students to write their own.

473. Kaplan, Milton A. "Verse Writing in the English Class." *English Journal* 55 (October 1966): 880–84, 890.

To show students that the material of poetry is inside and all around them, the teacher should have them read poems that illuminate the commonplace; they can then make their own lists of items that appeal to their senses and organize them into poems. The author describes techniques for helping students work with imagery, rhythm, and meter.

474. Kendrick, Delores T. "On Teaching the Writing of Poetry." *English Journal* 48 (May 1959): 266–68.

To stimulate "word interest," a class was asked to write "word-thoughts" on various subjects such as *morning*; phonograph recordings of poetry were also used as teaching aids.

475. Kirkland, Josephine. "Choric Verse Through Creative Writing." *Elementary English* 40 (January 1963): 49–51.

A step-by-step discussion of the composing processes of a group of sixth graders who wrote a group choric verse for their promotion exercises.

476. Kralik, Milan. "Poetry: Take a Chance." *English Journal* 64 (October 1975): 52–53.

Proposes a technique for enjoyable composition of poetry: writing poems based on chance combinations of words written by classmates on individual slips of paper.

477. Larrick, Nancy. "Poets and Poetry in the 1975 Poetry Festival." *English Journal* 64 (October 1975): 44–46.

The author, editor of the 1975 *English Journal* Poetry Festival (see Entry 722), discusses strong and weak points of the hundreds of entries received. Main problems include the abuse of the adjective (both in over-use and in unfortunate innovations), clichés, overly ambitious attempts to discuss profound and philosophical subjects, and poor line breaks. The points made are helpful to the teaching of poetry writing.

478. Lewis, Richard. "Bringing Poetry Out of Hiding." *NEA Journal* 56 (February 1967): 12–14.

Discusses certain components of classrooms that encourage poetic thinking in children: the teacher is concerned with listening to what children have to say; there is an attitude that all children can participate fully in the experience of poetry; children hear poetry, see it, and reach out to write it. Includes several poems from *Miracles*, an anthology of children's poems edited by Lewis (see Entry 693).

479. Lewis, Richard W., Jr. "Brainstorming into Poetry Reading." *English Journal* 61 (September 1972): 843–46.

After viewing and discussing a picture displayed by means of an overhead projector, students wrote individual and group poems. The author's purpose was to help students understand imagery in poems they read, but the techniques described would also aid in developing creative writing skills.

480. Manzo, Anthony V., and Martin, Deanna Coleman. "Writing Communal Poetry." *Journal of Reading* 17 (May 1974): 638–43.

A class of inner-city high school students who had previously failed English took part in a three-week project during which they created a communal poem and made a videotape with the help of a professional poet. Details the process by which a group leader elicited and worked with student responses in writing a communal poem.

481. Meade, Richard O. "Introduction to Poetry." *English Journal* 64 (January 1975): 60–61.

Outlines a one-week "mini-course" for ninth graders that integrates the reading and writing of poetry into a meaningful combination. Includes suggestions for poems about animals, people, the night, loneliness, and war.

482. Memering, W. Dean. "A Student Poem Is a Poem . . ." Christenson, J. A. "Is A Poem?" *Media & Methods* 9 (September 1972): 56–57, 76.

This argument originates with Christenson's article, "Poetry, We Can Understand It Again" (*Media & Methods* 8 [April 1972]: 37–39, 54–56), in which he welcomes the recent appearance of more disciplined, more structured poems and urges teachers to give up the "do-your-own-poetry-thing" and get back to the disciplined approach to art. Memering argues that students must be free to explore and experiment, to find their own identities and ideas, before they are asked to concern themselves with poetic structure. Christenson replies that he advocates disciplined writing by the eleventh and twelfth grade, not all through the school years, but that he prefers not to dignify the free-wheeling, experimental writing of children by the term "poetry."

483. Miller, Helen Rand. "Children As Poets." *Childhood Educatio.* 39 (March 1963): 333–35.

Children in kindergarten through the third grade were encouraged to dictate stories and poems freely; their work was then typed for them. The author stresses content over form, and urges children to write poetry that doesn't rhyme.

484. Mistretta, James. "Photographic Perception and the Poetic Process." *Exercise Exchange* 17 (Spring 1973): 20–25.

Using as a text *Reflections on a Gift of Watermelon Pickle*, edited by Stephen Dunning and others, the author developed his students' insights into the poetic experience by pointing out similarities between writing poetry and taking photographs. They outlined the function of poets: (1) select a subject, (2) study the subject perceptively, (3) employ poetic techniques to achieve their purpose, (4) record the total experience in the poem. Students then wrote their own poems, several of which are included.

485. Morris, David. "Teaching Poetry Writing in the Third Grade." *Elementary English* 52 (April 1975): 580–81.

Explains the ground rules followed by the author in teaching poetry writing: (1) accept anything written, (2) ignore spelling errors, (3) give praise and encouragement, (4) be patient if teaching techniques prove unsuccessful, (5) write along with the children, (6) don't force children to share their writing if they don't wish to do so.

486. Musso, Barbara Bonner. "Want to Stimulate Poetry? Try This." *Grade Teacher* 84 (November 1966): 86.

Describes a method of teaching poetry writing to middle and primary grades by using the Japanese concept of four divisions of beauty: *hade* (colorful, bright, and flashy), *iki* (smart, stylish, chic), *jimi* (dull, traditional), and *shibui* (a dull but rich background with a spark of contrasting brightness).

487. Nichols, Norma S. "Poetry in the Second Grade." *Grade Teacher* 87 (September 1969): 176, 180–82.
The author read poems of famous poets, including John Ciardi, Vachel Lindsay, and William Butler Yeats, with her second graders, who then wrote poems themselves. The class explored various elements of poetry including ideas, form, rhythm, mood, words, and style.

488. O'Brien, Joseph P. "Advice to Young Poets." *English Journal* 55 (April 1966): 461–63, 467.
Warns against the use of trite phrases, rhymes, and subject matter in poetry, and lists several dozen phrases to avoid, including "tall windswept pines," "placid sea," and "the chirp of a robin," especially if it is a "cheerful chirp." Urges students to use their own senses and to read a great deal of poetry.

489. O'Neill, Jean H. "Metamorphosis of a Poem." *Elementary English* 50 (November/December 1973): 1195–98.
A step-by-step description of a seventh grade project in which each student receives a picture, describes it, turns the description into poetry, and then exchanges the poem with another student who draws a picture of whatever the poem describes.

490. Potter, Carolyn L. "Doing Poetry." *Media & Methods* 8 (December 1971): 46–47.
Faced with a class of high school students who "hated everything" she had tried, the author aroused their interest by playing Mexican music recorded live at a bullfight. The class then volunteered phrases about bullfighting, which the teacher arranged in the form of a poem. After reading some examples of modern poetry, the students then wrote individual poems.

491. Potter, Ralph. "On Teaching the Writing of Poetry." *English Journal* 39 (June 1950): 307–13.
In the author's poetry unit, students begin by studying S. I. Hayakawa's *Language in Action* and by writing descriptions of sensuous impressions. They study published poems, write limericks and parodies, and then progress to writing serious poems.

492. Rathbone, Charles. "Prelude to the Making of a Poem: Finger Exercises." *English Journal* 54 (December 1965): 851–56.
Presents short, simple exercises to involve students and draw them "bit by bit into the process of writing." The exercises deal with four aspects of poetry: sound, multiple meaning, metaphor, and form.

493. Rechtien, John. "Something that Challenged." *English Journal* 50 (March 1961): 202–3.
Students wrote poems based on brief descriptive paragraphs they had written on any topic that appealed to them.

494. Reed, Cecilia L. "Using Records to Teach Poetry." *Scholastic Teacher* (Teacher's Edition of *Senior Scholastic*). *Senior Scholastic* 89 (November 11, 1966): 16.
Since "the first step in the writing of poetry is to develop an appreciation of it," the author reads a great many poems with her junior high school students and plays poems recorded by the authors. She uses a recording of sea sounds as one stimulus for student poetry writing.

495. Rodgers, Denis. "A Process for Poetry-Writing." *Elementary School Journal* 72 (March 1972): 294–303.
The author broke down the process of poetry writing into a sequence of five lessons for an average fifth grade class: (1) noting differences in form and content between poetry and prose; (2) changing prose sentences into poetic form; (3) discussing line length and more arranging of sentences into poetic form; (4) discussing the five senses, "reliving" an experience, and writing about the experience in prose that was converted to a poem; (5) going through the same process as in lesson 4.

496. Schmidlin, Lois Nelson. "Introduce Two-Word Poetry." *Instructor* 79 (May 1970): 53–54.
Suggests helping children write poems which contain just two words in each line; gives student examples.

497. Schmidlin, Lois Nelson. "Smile with Simile Poetry." *Instructor* 86 (November 1976): 102–3.
Tells how to help children think of similes and use them in collaborative simile poems. Includes examples written by children.

498. Schulkind, Carole, and Baskin, Barbara. "Impaled on a Wild Entanglement of Lace: Poetics for the Young Gifted Child." *Elementary English* 50 (November/December 1973): 1209–14.

Describes the methods used in a project for gifted upper elementary students that made use of sense training, field trips, and group writing, and resulted in a "sophisticated, hard-cover limited edition of a book of poetry."

499. Sheeley, Stuart L. "Students as Poets." *English Journal* 58 (April 1969): 577–85.

Discusses many benefits of having students write poetry, among them students' discovery that poetry has a place and a function in their living. Gives a step-by-step process for teaching poetry writing, illustrating through student poems how students can be helped to progress in their use of strong concrete verbal images.

500. Sherwood, Irene. "The Poet and the Laundry List." *English Journal* 59 (September 1970): 824–25.

To encourage poetry writing in students who are not academically inclined, the author has her class listen to songs and read poems that list favorite objects in everyday experience. The students then write their own "laundry list" poems.

501. Shuman, R. Baird. "A Poetry Workshop for the Upper Elementary Grades." *Elementary English* 50 (November/December 1973): 1199–203.

Describes a fast-paced three-day workshop in which students participated in such activities as writing endings for poems, writing about what they saw in an abstract shape, working on building a mood for poetry writing, and writing cinquains and haiku.

502. Shuman, R. Baird. "Teasing Writing Out of High School Students." *English Journal* 62 (December 1973): 1267–71.

A two-day poetry workshop showed students how to get started writing and how to work as each other's critics. Activities included a two-minute silent period to build a mood for writing, nonstop writing on an assigned topic, and reading and commenting on other students' writings.

503. Slaughter, William. "Children Can Write Poetry." *Language Arts* 53 (February 1976): 162–67, 186.

Based on his experiences as a visiting poet in a fourth grade classroom, the author offers numerous poem ideas, including: the "self portrait as" poem (pretending to be someone else), the "Poetman or Poetwoman" poem (imagining and writing about a poet super-hero), the sound poem. Suggests some concepts about poetry that teachers can develop, such as: poetry does not have to rhyme, poetry does not have to be pretty, poetry is "always right, never wrong."

504. Smith, Josie G. "An Experience in Creative Writing." *English Journal* 41 (September 1952): 372–73.

Students wrote essays on the lives of famous men, including Gandhi, Nehru, and Moses; they then arranged the writings in poetic form for a choric reading by the class.

505. Solkov, Arnold. "Upon First Looking into Christensen's *Rhetoric*." *English Journal* 59 (September 1970): 834–36.

Suggests and explains how to teach students to write "instant poems" based on the cumulative sentence. Such poems are a means of encouraging students to use the ideas of generative rhetoric proposed by Francis Christensen in ways that will encourage inventiveness and imagination.

506. Stassen, Marilyn E. "Creative Writing in Junior High School." *English Journal* 54 (January 1965): 17–20, 27.

Disturbed by children's tendency to write poetry with forced rhymes and rhythms, the author stressed the importance of content and the necessity of making words, sounds, and images fit the purpose of the poem. Field trips, reading modern poets, writing haiku, and painting to music helped the class learn to express their feelings in poetry.

507. Stein, Debra. "Thousands of Classroom Poets." *Today's Education* 61 (February 1972): 18–20.

A poets-in-residence program made it possible for seventeen poets to visit classrooms and conduct teacher workshops throughout New Jersey. The poets transformed the classrooms into poetry workshops with an atmosphere of fun and play. They emphasized development of sense perceptions, emotional reactions, metaphor, and rhythm and sound.

508. Thompson, Phyllis. "Haku Mele: A Poetry Workshop Program." *English Journal* 60 (February 1971): 215–19.
Describes a poetry program (*Haku Mele* is Hawaiian for *poet*) in which university students led weekly small-group sessions in poetry writing at elementary and secondary levels. The focus of the program was rigorous student criticism of each other's work.

509. Thompson, Phyllis. "Like a Poet." *Elementary English* 49 (December 1972): 1145–47, 1151.
Proposes a poetry writing program that would exclude forced rhyme patterns, excessive regularity of meter or singleness of interest, excessive collaboration, excessive planning (in order to make room for freedom), and abstractions that have not emerged from what is known to the senses. Stresses that the child as poet needs to learn about many different areas of knowledge and to gain an awareness of his or her own identity.

510. Tiedt, Iris M. "A New Poetry Form: The Diamante." *Elementary English* 46 (May 1969): 588–89.
Describes the diamante pattern of poetry, invented by the author who was searching for varied ways to stimulate the poetry writing of children; gives examples of diamante poems written by sixth graders.

511. True, Michael. "The Poets in the Schools Anti-Massacre Movement." *English Journal* 64 (October 1975): 61–63.
Discusses the nature and success of the Poets in the Schools program, which places professional poets in schools with the goals of helping students to become actively involved with poetry and of combating the typical "massacre" of poetry that occurs in the classroom. Gives directions to teachers for setting up a residency for a poet in their classrooms and serves as a preview to the author's booklet *Poets in the Schools* (see Entry 737).

512. Wallenstein, Barry. "Are Children Poets?" *Commonweal* 93 (February 1971): 448–50.
The author raises many questions about the best ways of teaching poetry writing to children based on his own experiences and on his reactions to Kenneth Koch's work. Points out the need for the teacher to excite students about a particular theme without inhibiting the expression of it. Stresses that teachers should recognize the value of poetry writing as a creative experience for children and should not be concerned with searching for "good" poems as judged by mature standards of artistic taste.

513. Walter, Nina Willis. "Making Poetry." *CTA Journal* 59 (March 1963): 23, 37.
Tells how to release children's creative imagination: provide creative experiences, let children speak freely about their experiences, let them know their responses are valuable, give them time to think about their experiences. The main goal for children's poetry writing is the awakening of an increased awareness of the world about them and a deepening enjoyment of experience.

514. Weston, J. H. "Poetry and the Hoodlums." *English Journal* 50 (October 1961): 475–77.
The rebellious type of student "who consistently thinks up novel ways of getting into trouble" should be exposed throughout the school year to contemporary "irrational and impulsive" poetry. Late in the year such students can be urged to write poetry of whatever type they wish, breaking every "rule" if they desire.

515. Whiting, Monroe H. "Poetry of Rod McKuen: A Modern Approach for Teaching Poetry." *Elementary English* 49 (February 1972): 240–41.
A unit for sixth graders was built around a taped program of McKuen's poems, some read by the teacher and some sung by McKuen. Students then wrote their own poems, which were taped against musical backgrounds.

516. Wickens, Elaine. "Please Don't Tell the Children." *Young Children* 23 (October 1967): 15–18.

Urges teachers not to spoil poems for children by telling too much about them; illustrates how children's creativity may be developed by the teacher who sensitively draws out their responses to poetry. Includes children's poems which resulted from a reading and discussion of a poem by Edna St. Vincent Millay.

517. Widdows, J. "Writing Poetry." In *The Experience of Poetry in School: Six Essays on Various Ways of Presenting Poetry in Secondary Schools*, edited by Victoria V. Brown, pp. 127–55. London: Oxford University Press, 1953.

Stresses the importance of poetry writing as part of the whole poetry experience. Outlines a four-step teaching method: (1) the teacher reads one or two poems; (2) the teacher introduces the subject; (3) children write, and teacher observes; (4) the teacher or children read poems noted by the teacher as the children were writing. Presents a few sample lessons and examples of the poetry which resulted.

518. Williams, Charles W. "My High School Poets." *Today's Education* 57 (September 1968): 21.

The author finds that all his students can write poetry when he encourages them to "drop their masks" and let themselves go. To stimulate honest writing, he employs paintings, music, and writing outdoors, and requires silence while students are writing.

519. Wooten, Vida Jo. "Primary Creative Writing." *Texas Outlook* 52 (April 1968): 24, 64. (Available from EDRS; ED 025 506.)

A second grade class began a creative writing project by listening to poetry and selecting poems to memorize and recite, which stimulated and encouraged them to evaluate poetry and to write their own poems. Sixth graders acted as secretaries for the younger children, writing down their dictated poems.

520. Zeligs, Rose. "Well-versed for the Season." *Grade Teacher* 89 (December 1971): 12–13.

A class of so-called slow learners experienced feelings of success when they collaborated on a group poem about Christmas. Their poem and illustration were printed in the school paper.

TEACHING FICTION AND DRAMA WRITING

Most of the books and articles on fiction focus on helping students learn to develop plot, mood, setting, characterization, point of view, and dialogue in short stories. Several authors mention the importance of reading and discussing published short stories as an aid in learning to write fiction, and one suggests modeling stories after literary selections. Others give step-by-step suggestions for guiding students in writing fiction, holding individual student conferences, and having students work in small groups.

Some of the authors stress that student fiction is most effective when it is based on situations that students know most about. But several authors have found it effective to help students write fiction based on their favorite literary genres, including horror, adventure, mystery, and romance.

This section also contains ideas for helping students write plays, film and television scripts, monologues, puppet plays, and operettas. Many authors offer suggestions for guiding students in producing their work for an audience.

Teaching Fiction Writing

Books

521. Cassill, R. V. *Writing Fiction. Second Edition.* Englewood Cliffs, N.J.: Prentice-Hall, 1975. 174p.

Although addressed to college and advanced high school students, this book provides valuable ideas to teachers interested in helping young writers develop their fiction-writing skills. Section One urges the reader to read good fiction in order to learn principles of writing, and it shows why it is best for writers to choose subjects from their own life experiences. This section also presents several "finger exercises," shows how to keep a writer's notebook, and discusses description, narrative passages, scenes, and dialogue. Section

Two presents six short stories as examples of varied approaches to writing fiction; and Section Three examines the concepts of unity, plot as unity, character, tone, and theme.

522. Hubert, Karen M. *Teaching and Writing Popular Fiction: Horror, Adventure, Mystery and Romance in the American Classroom.* New York: Teachers & Writers Collaborative, 1976. 235p.

Discovering that her elementary and secondary students liked to read popular genres of literature, the author provided writing activities that reflected their reading preferences. In this book, she discusses background on the nature and emotional content of the four genres treated, tells how to help students build up to writing stories, and offers more than one hundred classroom-tested "recipes" to be used as story-starters for horror, adventure, mystery, and romance stories. Includes an anthology of students' stories.

Articles

523. Anderson, Viola. "The Teacher's Role in the Making of a Fiction Writer." *English Journal* 56 (April 1967): 607–9.

Students studied the devices used by professional short story writers in setting a mood and in building character through dress, action, and dialogue, and then applied the devices to their own writing.

524. Ballou, Barbara. "Exercises Building toward the Short Story." *English Journal* 49 (May 1960): 345–46.

Exercises to develop story writing skills included: students' reading and discussing published short stories, writing character sketches, writing plotted stories based on pictures, writing half a story which was then completed by another class member, working in partners to evaluate each other's stories.

525. Carlson, Julie. "Six Uses of Dialog—How to Teach Them." *Grade Teacher* 86 (April 1969): 76–77.

Presents a step-by-step sequence for teaching the writing of dialogue to fifth and sixth graders. Lesson objectives are to learn six common uses of dialogue, to study examples of these uses, and to practice writing dialogue.

526. Coriaty, Linda S. "Who's Writing?" *Grade Teacher* 89 (September 1971): 9–10.

Presents step-by-step lessons for a unit on "point of view" that helps children define point of view, realize the many factors that influence point of view, and gain awareness that literature is written from a particular standpoint.

527. Drake, Robert. "Teaching Fiction Writing." *CEA Forum* 4 (April 1974): 13–14.

Outlines the main aspects of teaching fiction writing: make students sensitive to what is good and what is bad in fiction by requiring them to read both kinds; insist that students tell their own stories, write about what they know, and write what they feel compelled to write, not what they may feel they should write. Points out the teacher's role in providing a stimulating climate.

528. Folsom, James K. "Evaluating Creative Writing." *High Points* 46 (November 1964): 5–27. Also in *Writing and Literature in the Secondary School*, edited by Edward J. Gordon, pp. 123–44. New York: Holt, Rinehart and Winston, 1965; and in *Inward Vision... Imaginative Writing*, by John B. Ogden, Jr., and Barbara Pannwitt, pp. 203–24. Wellesley Hills, Mass.: Independent School Press, 1971 (see Entry 615).

Discusses the Daily Themes Course at Yale, in which students submit a 300-word theme daily. Explains how teachers may evaluate students' fiction writing by presenting portions of seven student-written short stories and discussing their good and bad points. The best stories, the author stresses, are those about people; events and ideas are important only as they reveal character. The good stories "achieve their effect by revelation rather than exposition; they do not tell us what to think, but rather show us what happened." The evaluation principles are also applicable to the writings of high school students. (See also Entry 549.)

529. Folsom, James K. "Teaching Creative Writing through Point of View." *Journal of English Teaching Techniques* 5 (Summer 1972): 1–22.

Quoting from numerous student-written stories, the author demonstrates the importance of teaching students about "point of view" in writing fiction. He also discusses the analogy between writing and film technique, and shows how a teacher can teach writing by talking in terms of films.

530. Goller, Gayla North. "Mystery Writing for the Middle Grades." *Elementary English* 52 (February 1975): 192–93.

The author capitalized on children's enjoyment of mystery stories by having them write their own mysteries.

531. Groff, Patrick. "A Model for Writing Adventure Stories." *Elementary English* 46 (March 1969): 364–67.

Proposes a detailed pattern for adventure stories that can be used by children in writing their own stories; the model is particularly useful for isolating the parts of stories for "reluctant" writers so they can see how a certain kind of story is put together.

532. Hadley, Barbara. "Short Story Writing in Senior High." *English Journal* 51 (January 1962): 49–51.

Describes a unit divided into a study of three elements of short story writing: setting, character portrayal, action and plot development. Students studied literature and analyzed writers' techniques before writing their own short stories.

533. Hiatt, Mary. "Teaching the Writing of a Short Story." *English Journal* 54 (December 1965): 810–18.

A short story writing project with three different groups of eighth and ninth graders involved the reading and study of a group of stories, development of each student's story idea, writing the first draft and the final version, and "publication" in some instances. Frequent individual conferences were held, and emphasis was placed on writing about something based on personal knowledge or experience which the writer felt strongly about.

534. Jackson, Norma F. "Writing First Novels." *Teacher* 90 (December 1972): 46–50.

In an "exciting, self-motivating, exhilarating" project, sixth graders wrote their own novels, discussing them and getting help in "Young Author's Forums." The author explains how to initiate the project and details her system for organizing the material and facilitating the students' work on their books.

535. Larom, Henry V. "Sixth Graders Write Good Short Stories." *Elementary English* 37 (January 1960): 20–23.

Reports how elements of writing taught in a college-level course (description, lively verbs, plot, suspense, characters and character motivation, viewpoint, and story theme) were employed with sixth grade students with results the author considered superior to those achieved with his college students.

536. Leavitt, Hart [Day]. "To Write or Not to Write: And How?" In *Writing and Literature in the Secondary School*, edited by Edward J. Gordon, pp. 55–76. New York: Holt, Rinehart and Winston, 1965; and in *Inward Vision... Imaginative Writing*, by John B. Ogden, Jr., and Barbara Pannwitt, pp. 185–201. Wellesley Hills, Mass.: Independent School Press, 1971 (see Entry 615).

Discusses and illustrates the "Seven Deadly Sins" of teenage writing and urges the writing of "short-short" fiction as "the most effective and the most interesting discipline for sharpening students' minds and observation." Such writing helps students to be specific in their writing and should be used by students to explore character, ideas, and conflict that are of vital interest to them in their own lives.

537. Martin, Marvin. "Children Can Become Better Writers." *Elementary English* 41 (January 1964): 53–55.

Children can be taught to use imaginative figures of speech in their writing, and to develop plot, character, and setting in the stories they write.

538. Martini, Teri. "On the Teaching of Creative Writing." *Grade Teacher* 78 (March 1961): 38–39, 101.

Working in small groups and evaluating each other's writing, fifth graders invented and described their own characters, wrote a story plan in which their character was

confronted with a problem, and wrote a dialogue between their character and another person. Each child then wrote a first draft of an original story, which was evaluated orally by other students, corrected, and revised. One of the short stories is included.

539. Murphy, Charles P. "The Teaching of Fiction as Composition." *English Journal* 55 (March 1966): 331–34.
To make students aware of the compositional aspects of fiction in a way that involves them in the creative process, the author gave each student the elements of a short story plot and directed them to write their own stories.

540. Noble, Donald. "Rewriting the Great Plots." *English Journal* 50 (December 1961): 628–29.
The writing of short stories based on literary selections allows full play of students' imaginations and gives a basic insight into the structure of the short story. Gives suggestions for stories based on *Julius Caesar* and *Silas Marner*.

541. Nold, Ellen W. "Short Scripts and the Short Story." *English Journal* 61 (March 1972): 377–80.
In an exercise to develop critical awareness, students are given the beginning lines of a scene from a story without being told that the scenes are from real stories. Working in pairs, they write scripts for the completion of the scene, read aloud and discuss their scripts, and then compare them with the original stories.

542. Person, Tom. "... So Proud You Could Pop!" *English Journal* 49 (November 1960): 520–27.
Discusses many aspects of teaching creative writing: setting the atmosphere for free expression; teaching the elements of character, setting, plot, and conflict; establishing attitudes of persistence in polishing stories; handling varied personalities of students.

543. Porter, Norma. "Fiction Writing—Eighth Grade Style." *English Journal* 47 (May 1958): 292–93.
After writing group stories in "round robin" style, analyzing the stories, and reading published short stories, students were ready to write their own stories.

544. Rouse, John. "In Rhythms Run the Words That Sound the Self." *Media & Methods* 6 (February 1970): 41–43, 62–65.
Building on student interest in hot rod novels, the author helped his eleventh grade class of "failures and troublemakers" write their own such novel. Small groups of students acted out the scenes of the novel and wrote down scripts for them, from which the best scripts were selected and used for the novel. The class also read poems, and wrote poems about the "themes" of their lives. (Part two of a two-part article; part one does not deal with creative writing.)

545. St. John, Sister Mary. "Flashback Technique in Writing." *Catholic School Journal* 65 (October 1965): 64, 69.
Outlines a method for teaching pupils to use the flashback technique in their writing; shows how certain well-known works can be used to illustrate the technique.

546. Schmitt, Gladys. "Creativity in the Seventies." In *English Education Today*, edited by Lois S. Josephs and Erwin R. Steinberg, pp. 424–35. New York: Noble and Noble, 1970.
Discusses the author's methods of teaching college students to write fiction by means of personal conferences; the techniques are also appropriate for high school use.

547. Schneider, Maxine. "A Pattern for Story Writing." *Grade Teacher* 87 (October 1969): 102–3.
After pupils analyzed the story of *Goldilocks and the Three Bears*, the teacher helped them to make a story line that demonstrated the action of the story: quiet beginning, mounting excitement at each new incident, climax, and quick ending. The story line provided a guide for the children's story writing.

548. Seid, Kenneth A. "Getting into Fiction." *Exercise Exchange* 17 (Spring 1973): 30–32.
Outlines an exercise in which students choose an incident, scene, person, or thing and write three different paragraphs about

it: one objectively neutral, one primarily positive in connotation, and one negative. Discusses the functions of the exercise, particularly as it points up the relationships between fiction and nonfiction.

549. Sewall, Richard. "The Content of Student Writing." In *Essays on the Teaching of English: Reports of the Yale Conferences on the Teaching of English*, edited by Edward J. Gordon and Edward S. Noyes, pp. 61–77. A publication of the National Council of Teachers of English. New York: Appleton-Century-Crofts, 1960.

Discusses the Yale Daily Themes course, in which students wrote a 300-word paper every day for an entire term. Presents and analyzes many samples of student fiction to show how students are taught to use specific detail, to sharpen all their senses, to clarify by point of view, to use the indirect method, to choose words precisely, and to make each story a unified whole. The methods discussed may be helpful to teachers at the advanced secondary level. (See also Entry 528.)

550. Siegel, Sally Dewald. "Beginning with Character." *College Composition and Communication* 25 (May 1974): 200–3.

Describes an approach developed by novelist and teacher Gladys Schmitt in which exercises are planned for seven weeks to allow students "to create a character, to know this character intimately," and to bring this character, if possible, to the point where the character would take on a fictional life of his or her own.

551. Staats, Mable M. "Continued Next Week." *English Journal* 49 (February 1960): 112–14.

In an exercise involving writing a story introduction and analyzing its effect, students wrote the opening paragraph to a story or moving picture to be "continued next week." The class then evaluated the writings.

552. Strong, Jonathan. "The Short-Story Workshop." *English Journal* 59 (September 1970): 811–23.

Gives ideas for teaching a short-story workshop in which students criticize each other's work; points out common failings of the young short story writer and suggests some practical solutions.

553. Yocum, Charles Franklin. "Creative Writing: Fiction." *Grade Teacher* 81 (October 1963): 52, 117.

Provides a step-by-step sequence for teaching children how to write stories; tells how to teach about character, setting, problems to be faced and solved by the character, and story outcomes. Suggests that the first story should be started by the teacher and compiled as a group effort.

Teaching Play Writing and Script Writing

Books

554. Bordan, Sylvia Diane. *Plays as Teaching Tools in the Elementary School*. West Nyack, N. Y.: Parker Publishing Co., 1970. 249p.

Presents guidelines for teaching a class to write original plays. Suggests a sequence of activities: (1) pupils improvise dialogue for a short episode read aloud by the teacher, (2) pupils improvise a series of episodes and then write down the dialogue, (3) pupils recreate an entire story from a basal reader, (4) the teacher writes an original play with the class. Discusses the benefits of play creation for all students, from "retarded readers" and "underachievers" to superior students; includes models of original plays and discusses techniques used to generate them.

555. Cornwell, Paul. *Creative Playmaking in the Primary School*. Photographs by Nick Millhouse. London: Chatto & Windus, 1970. 136p.

Records some experiences in creative playmaking in an English primary school (intermediate level), particularly a project in which children wrote and performed a play based on Homer's *Odyssey*. Tells how the class created the play week-by-week; includes an anthology of children's poems written during the project and a chapter on the use of mime, movement, and drama to stimulate writing. The author likens his aims to those expressed by Sybil Marshall in *An Experiment in Education* (see Entry 26): to enrich children's imaginations and stimulate their potential for creativity.

Articles

556. Appel, Joseph M. "Creative Writing through Dramatics." *English Journal* 48 (November 1959): 482–83.
Each student in an eleventh grade class was required to write a one-act play and to present it orally; students worked together to stage the plays.

557. Cochell, Shirley. "Monologues: Something New for Creative Writing." *Scholastic Teacher* (Teacher's Edition of *Senior Scholastic*). *Senior Scholastic* 83 (October 25, 1963): 10T.
After reading and hearing several monologues, a class wrote their own; the author lists the suggestions she made to initiate the activity, and points out that writing monologues helps overcome difficulties in writing dialogue. The article includes a list of books containing monologues.

558. De Roo, Edward. "Teaching the Procedures for Writing a Play." *Speech Teacher* 19 (November 1970): 257–61.
In teaching playwriting procedures, teachers should realize that: (1) modern practicing professionals start to write from an impulse rather than from a "cookie-cutter formula"; (2) the course content should deal with the development of individuals' creativity, rather than with the completion of a play; (3) tape recording and videotaping can be used whenever repeated playback might help students structure their plays; (4) fable dramatization and pantomime construction have value in a playwriting course.

559. Donlan, Dan. "The Ray Bradbury Dramatic Workshop." *Elementary English* 51 (January 1974): 29–32.
Discusses a unit in which students learned how to change story dialogue into play dialogue, rewrote a short story by Ray Bradbury as a short play, and worked on writing a film script for one scene from the story.

560. Dugan, Virginia. "Beat the Winter Blahs!" *Language Arts* 53 (April 1976): 378–79, 408.
Working in small groups, children wrote plays, made puppets and scenery, and produced puppet plays. Outlines techniques used to guide the children through the many steps involved.

561. Galleys, Beverly H. "Creativity in the Basic-Skills Class." *English Journal* 52 (November 1963): 622–24.
A basic skills teacher reports on the success of a unit based on the students' writing of original plays, which they performed for the other class members.

562. Miller, Doris. "Puppet Theatre for Teenagers." *Media & Methods* 9 (September 1972): 72–73.
Ninth graders working in small groups wrote puppet skits during a four-day workshop, and performed and videotaped the skits. Includes the teacher's guidelines for the students, in which she describes each of the puppets provided and gives suggestions for writing and producing the skits.

563. Moro, Stephen, and Fleming, Donald. "Video Short Story." *English Journal* 65 (March 1976): 60–63.
Describes methods through which students working in small groups can create and produce a short story for videotaping. Through personal experiences with familiar television characters, the author finds, students are able to develop plots and themes which are reflections of their own lives and concerns.

564. Nikirk, F. Martin. "Filmmaking, A Seventh Grade Experience." *School Arts* 75 (December 1975): 16–17.
After completing an English unit on horror and mystery stories, a seventh grade class wrote and produced their own horror movie.

565. Noble, Donald. "Television Script Book Reports." *English Journal* 49 (April 1960): 259–61.
Describes methods used to help tenth graders write a television script based on a single scene from a novel.

566. Rothrock, Carson. "Our Own Junior High School Musical." *English Journal* 61 (November 1972): 1244–46.
A group of junior high school students wrote the script for a one-act play in six

scenes. Other students composed music for the play, choreographed dance numbers, designed scenery, and staged the play as a musical.

567. Sposet, Ray, and Asad, Tom. "The Playmaker, or, The Dramatic Side of Life." *English Journal* 63 (March 1974): 80–81.
Describes a seven-point procedure through which a class of students can write a play; stresses conflict as an integral part of human existence and as the basis of playwriting.

568. Stevens, Mary; Neuger, Judy; Maraffie, Bertha Neubert; and Singer, Debbie Feiman. "Creating an Operetta." *Instructor* 75 (June/July 1966): 83, 118, 122, 124, 126, 128.
In a six-week summer workshop for fourth and fifth graders, teachers of art, music, and creative writing collaborated to help the children create and produce an operetta. Describes some of the techniques used in helping children write the script.

569. Sullivan, Joanna. "Taping TV Shows Promotes Creative Writing in the Classroom." *Media & Methods* 8 (April 1972): 50–51.
Suggests activities that can emerge from playing the tape-recorded audio portion of a favorite TV show: students can transcribe the dialogue and act out the story; they can make comic book versions of the show; they can write additions or different versions.

570. Vezey, June J. "Curtain Up on Playwriting." *Teacher* 94 (December 1976): 52, 56.
Describes a technique that involves choosing a topic that children have expressed interest in and then having them do some simple research, draw up an outline, and compose mini-plays that are incorporated in a class play. Tells how one group wrote a play about the Trojan War.

571. Vogel, Nancy. "How a High School Class in Utah Sold a TV Script!" *Writer's Digest* 53 (February 1973): 21–23, 41.
A step-by-step account of how a high school class in creative writing wrote an original script for the TV program *Room 222*. Includes the teacher's initial letter of inquiry to the producer, advice and instructions from the producer for writing the script, and a portion of the finished outline for the script.

MATERIALS FOR STUDENT USE

These materials, designed for use by students, include books, textbooks, workbooks, lesson series, and special classroom materials such as story cards.

Most of the books blend exercises with discussions of writing techniques. Many present models for student writing and include examples of student writing to serve as motivation. Some provide pictures and photographs as writing motivators; one series, the Stop, Look & Write Series, is based entirely on writing in response to such stimuli. A few books, written by successful published authors, offer students "tricks of the trade" based on their own experiences.

Some of the materials listed here are not planned specifically for use in the classroom but may be used by interested students who want to pursue the study of writing on their own. In attempting to give guidance to such students, especially those at the advanced secondary level, teachers should be aware that there is a vast body of literature available on the craft of writing. We have not attempted to include this category in this bibliography, but we think that teachers may want to alert particularly interested students to the publications of The Writer, Inc., which include an extensive series of how-to books on writing plays, short stories, novels, juvenile fiction, light verse and prose humor, and magazine articles. The Writer, Inc. also publishes *The Writer*, a magazine filled with tips for the would-be writer. *Writer's Digest* is another valuable resource for the aspiring writer.

Because most of the materials in this section were designed for use at specific grade levels, we have included a grade level code for each item. The codes are: K—kindergarten; P—primary; I—intermediate; J—junior high school; and S—senior high school.

572. Applegate, Mauree. *Winged Writing, Imaginative Poems and Stories of School Children from Grades 4 through 8*. Evanston, Ill.: Row, Peterson and Co., 1961. 308p. I–J.
Reproduces portions of the broadcast

material from twenty-two programs in the author's "Let's Write" radio series of creative writing lessons formerly offered by the Wisconsin School of the Air. Topics which children were encouraged to write about include horses, fire, mysteries, outer space, dinosaurs, tall tales, sensory perceptions, and machines. In each program, the author speaks directly to children, presenting background for the featured topic, reading relevant writings by professional writers and by children, attempting to stimulate interest in writing about the topic, and helping the children get started writing. Presents a sampling of children's writing written in response to each program.

573. Applegate, Maurée. *When the Teacher Says, "Write a Poem": A Book for Junior High School Students.* New York: Harper & Row, 1965. 121p. J.

Addressed to the junior high school student faced with a poetry-writing assignment, this book presents the argument that "poetry is for you." Individual chapters treat the expression of sensory impressions, rhythm, the pictorial nature of poetry, humorous poetry, revision, and various definitions of poetry. A "kindle kit" of suggestions, exercises, and sample revisions concludes most chapters. Numerous poems by adolescents and several by the author are used throughout the book as illustrations, as models, and as the bases for exercises.

574. Applegate, Maurée. *When the Teacher Says, "Write a Story": A Book for Junior High School Students.* Evanston, Ill.: Harper & Row, 1965. 106p. J.

Pointing out that "one of the most exciting ways of entertaining ourselves is to learn to write stories," the author provides encouragement to students in getting an idea for a story, planning the story, making the characters come alive, deciding on the scenery and staging, experimenting with humor, and checking the story to see if it is written as correctly and clearly as possible. Each chapter includes numerous examples drawn from student writing and concludes with a "kindle kit" of suggestions and exercises.

575. Barbe, Walter B. *Creative Writing Activities* (Highlights Handbook). Columbus, Ohio: Highlights for Children, 1965. 33p. K–I.

Based on materials that have appeared in *Highlights for Children*, this book may be used as a source book for small groups or by a child working alone. Writing activities include: word fun; writing titles for stories and writing stories from titles; sentence and story completion; rhyming, blank verse, and haiku; writing from pictures; descriptive writing; writing myths, fables, tall tales, and wishes; using other children's writing as models.

576. Charles, C. M., and Church, Madge. *Creative Writing Skills, Book One: A Guidebook for Teaching Primary Grades.* Minneapolis: T. S. Denison & Co., 1968. 86p. (Includes *Student Workbook*; separate *Student Workbook*, 39p.) P.

In their discussion of creative writing skills, the authors urge teachers to read aloud to children frequently, to criticize writing in positive ways, and not to grade creative writing papers. They present thirty-nine sequential lessons designed to build creative writing skills. The lessons deal with creative thinking (invent details about mermaids' lives and write a story about a mermaid), words and expressions, organization, poetic expression (write non-rhyming poems about given topics after class discussion of them), story beginnings and story endings, and evaluating creative writing. The student workbook includes exercises that coordinate with the text, illustrations to stimulate writing, and lined pages for story writing.

577. Charles, C. M., and Church, Madge. *Creative Writing Skills, Book Two: A Guidebook for Teaching Upper Grades.* Minneapolis: T. S. Denison & Co., 1968. 119p. (Includes *Student Workbook*; separate *Student Workbook*, 52p.) I–J.

As in Book One, the authors discuss the guiding principles of their text, noting that the lessons emphasize the *thinking* part of creative writing and have been planned to develop creative writing skills sequentially. The fifty-one lessons deal with creative thinking, word choice, clarity, organization, story endings and story beginnings, description, language and poetry, and

evaluating creative writing. The student workbook contains exercises that coordinate with the text. Designed for students in grades four through six, this text has also been used successfully with students through grade nine, according to the authors.

578. *Complete Creative Writing Program: Classroom Kit.* Indianapolis: Graham Educational Products (formerly Fun Publishing Company), varying dates. P–J.

Consists of a studybook/workbook for each grade level from one through eight, each of which guides students in writing poetry, stories, and articles. The complete kit includes twenty-five studybooks for the desired grade level; an accompanying teacher's manual; a book, *How to Teach Writing,* which features teaching suggestions contributed by eleven teachers; a progress chart; and twenty-five tests of students' understanding of basic storywriting techniques. As part of this program, anthologies of children's work are published frequently (see Entry 684); one of the anthologies is also included in the complete kit, and information is provided on submitting children's writings for publication in future anthologies. Books of duplicating masters for developing creative writing skills are also available but are not included in the classroom kit.

579. Copeman, Christopher, and Self, David, eds. *Poetry Cards.* Boston: Dynamic Learning Corp., 1972. I–J.

A collection of poetry, pictures, and supporting material presented on sturdy laminated cards. Photographs illustrate the theme of the card or the mood of a single poem. Themes have been chosen to help link a child's reading and writing by stimulating group discussion, class discussion, and personal creative writing. Separate smaller cards, with follow-up suggestions, provide a teacher's aid.

580. *Creative English.* Separate books for grades seven, eight, and nine. Photographs and drawings. Toronto, Ontario: Copp Clark, 1968. Separate teacher's guides. J.

This series (books for grades one through six were formerly available but are scheduled to go out of print in 1978) is designed to stimulate conversation, develop awareness of words, and encourage creative writing. The books present passages by professional writers as models; questions guide students to examine the models, then to discuss, and finally to write themselves.

581. *Creativity: In Thinking and Writing.* Middletown, Conn.: Xerox Education Publications, 1971. 31p. Separate *Guide to Teaching Creativity,* 4p. J–S.

Includes exercises to stretch students' imaginations and presents writing exercises: include a list of given words in a piece of writing; write about a poem based on step-by-step instructions. Also includes a story and illustrations by a New Hampshire teenager and an interview with her in which she gives her thoughts on creativity.

582. Daigon, Arthur. *Write On! Issue-Centered Writing.* New York: Harcourt Brace Jovanovich, 1972. 158p. S.

Presents students with stimuli for writing assignments. These stimuli, geared to the interests of high school students, include poems, short stories, quotations, photographs, excerpts from longer works, and other types of materials; most of the selections are contemporary. Each selection includes ideas for warm-up activities, discussion questions, writing activities, and follow-up activities. Many of the writing activities involve the writing of short stories, poetry, and dialogue.

583. Dodd. Anne Wescott. *Write Now! Insights Into Creative Writing.* New York: Learning Trends, a division of Globe Book Co., 1973. 107p. S.

This text leads students through exercises on many aspects of creative writing. Includes sections on completing abstract sentences by using concrete detail ("beauty is . . ."); figures of speech and word choice; writing that appeals to the reader's five senses; elements of the short story (setting, plot, character, and dialogue); playwriting; exploring the sound of poetry and writing some poems.

584. Dunning, Stephen, supervising ed. *Scholastic Literature Units* (A Language and Literature Program for Grades 6–11). New York: Scholastic Book Services, varying dates. I–S.

Features numerous units to lead students to an appreciation of language and literature. The units are divided into three series, two of which call for a great deal of creative writing. The "Types of Literature" series teaches literary techniques by involving students in writing their own short stories, drama, poetry, and satire. The "Creative Expression" series teaches the skills needed to complete a creative project: writing an adventure story, character analyses, verse, or advertising copy. The units include a wide variety of literary anthologies, student handbooks and unit books, posters, recordings, game materials, teaching guides, and other materials. The units are designated for various grade levels from grade six through grade eleven.

585. Folprecht, William. *Write the Word: A Creative Writing Text.* Illustrated by Ed Parker. Milford, Mich.: Mott Media, 1976. 208p. S.

Designed to "assist young Christians (and their teachers) to write better and more often," this book tells informally of lessons learned in editing, writing, and teaching over a span of twenty-five years. Stresses the importance of publication of writing as an incentive; gives helpful tips and encouragement to the would-be writer. Separate chapters are devoted to building vocabulary, getting ideas, the paragraph, the short story, the article, the manuscript and its market, the returned manuscript, and the teacher/student consultation.

586. Freeman, John F. *Creative Writing.* London: Frederick Muller, 1966. 127p. (Distributed in the United States by Transatlantic Arts, Levittown, New York.) S.

Addressed directly to students, this book devotes individual chapters to discussions of elements involved in writing short stories: conflict; descriptions; characters; dialogue; ideas and credibility; openings, middles, and endings; sentences and paragraphs; words; and style. Each chapter includes relevant assignments.

587. Halliburton, Warren J., and Pastva, Sister Agnes Ann. *A Sentence and a Worm* (from *Composing with Sentences*). The Cambridge Writer's Program Unit 6. New York: Cambridge Book Co., 1974. 96p. S.

Sections of this student text provide exercises in creative writing: writing poems (diamante, cinquain, tanka, free verse) based on images, writing stories about photographs, writing story openings. Other exercises are designed to improve general writing skills. Includes numerous photographs that can be used for motivating students to write stories.

588. Hook, Julius Nicholas. *Writing Creatively.* Boston: D. C. Heath and Co., 1963. 309p. S.

Addressed to the high school or college student, this book provides lively discussions of writing principles, along with sample passages and numerous individual and class exercises. Sections are devoted to general principles (subject and theme, observation and sensory words, description and imagery), writing fiction (characterization, setting and plot, writing short stories and plays), writing poetry, and the writer's craft. Also included is a section on factual writing. Attempts to show students that creativity is derived from new ways of looking at familiar things.

589. *Imagination Express: Saturday Subway Ride.* (Prepared originally as *Saturday Subway Ride.*) Project director, Gary A. Davis. Buffalo, N. Y.: D.O.K. Publishers, 1973. 91p. I–J.

The first part of this book is a read-aloud story about an imaginary subway ride during which the narrator experiences many fantastic adventures. Simple exercises that foster creative thinking and creative writing skills are provided at intervals throughout the text; the exercises are printed on detachable pages that can be duplicated for student use. Includes exercises in writing songs, dialogue, tall tales, and story endings.

590. *Imagination: In Thinking and Writing.* Middletown, Conn.: Xerox Education Publications, 1970. 31p. J–S.

Points out the power of imaginative

thinking and presents several exercises that require imagination to solve. Provides suggestions for many types of writing: writing about colors, writing about paintings and photographs reproduced in the book, writing a multi-media presentation.

591. *Imagine and Write: My Weekly Reader Creative Expression Series, Books 2 through 6.* By the Editors of *My Weekly Reader*. Middletown, Conn.: Xerox Education Publications. Book two, 1970; Books three through six, 1967. Each book, 47p. Separate *Teacher's Guide* for each book. 31p. P–I.

This series is designed for grades two through six (correspon ling to book numbers). Each *Teacher's Guide* discusses seven basic elements of a creative writing program; stimulus-input, favorable environment, knowledge and skills, vocabulary aids, time and freedom, constructive reaction, and ongoing motivation. The Guides also give page-by-page suggestions for guiding children through the workbooks. Workbook lessons progress in complexity from book two through book six and provide practice in writing about photographs of animals; writing captions for pictures and endings to stories; writing fairy tales, free verse about people in photographs, and tall tales; writing about nature photographs; and writing mystery stories.

592. Judy, Stephen N., senior author. *The Creative Word*, Books 1 through 6. The Random House English Series. New York: Random House, 1973 and 1974. Separate teacher's manuals. Illustrated throughout with photographs, drawings, and art reproductions. J–S.

Designed for use in grades nine through twelve, these books can be used flexibly at various grade levels. The series challenges students to think and write creatively about issues and topics of vital interest to them. Literary selections and provocative pictures are presented throughout the series, often as stimuli for the students' own writing. Many different types of creative writing are encouraged, including the writing of poems, short stories, dialogue, and plays.

593. Kantor, MacKinlay; Osgood, Lawrence; and Emanuel, James. *How I Write/2.* New York: Harcourt Brace Jovanovich, 1972. 256p. S.

A personal record of the experiences and thoughts of three writers: a fiction writer, a playwright, and a poet. The writers describe their working methods, tell of experiences that led to writing and getting work published, and provide students with suggestions for doing their own writing. (See also Entry 620.)

594. Leavitt, Hart Day. *The Writer's Eye: Effective Writing through Pictures.* The Stop, Look, & Write Series. New York: Bantam Books, 1968. 224p. J–S.

Contains more than 160 illustrations, including photographs and reproductions of art that represent a great variety of styles and techniques. The goal: to help readers "see new forms in the familiar patterns of living" and to offer stimulating pictures to motivate writing. Pictures and writing exercises are grouped into four areas: dealing with human nature, human relationships, the "impersonal environment," and intangibles such as morality, fantasy, and beauty.

595. Leavitt, Hart Day. *An Eye for People: A Writer's Guide to Character.* The Stop, Look, & Write Series. New York: Bantam Books, 1970. 224p. S.

This book is a "visual study of humanity," designed to show students how and where to find subject matter for characterization. It includes more than 150 photographs of people and reproductions of paintings, sculpture, cartoons, and other images as revelations of character. Written exercises are suggested, both about the images and about their relationship to actual life, and examples of good characterizations by well-known authors are included.

596. Leavitt, Hart Day, and Sohn, David A. *Stop, Look, & Write: Effective Writing through Pictures.* The Stop, Look, & Write Series. New York: Bantam Books, 1964. 224p. J–S.

Contains more tha. 100 photographs that can be used to stimulate creative writing. Includes practice exercises which are

divided into twenty sections dealing with such elements of writing as emphasis, point-of-view, characterizations, conflict, the unexpected, comparison, contrast, and humor.

597. Madden, David. *Creative Choices: A Spectrum of Quality and Technique in Fiction.* Glenview, Ill.: Scott, Foresman, and Co., 1975. 245p. Teacher's *Resource Book*, 63p. S.

Prepares high school students to write their own short stories by helping them understand the techniques of creative writing. Study aids such as discussion questions teach students to examine critically their reactions to the twenty-five short stories presented in the text. Includes a glossary explaining story-writing terms and techniques.

598. Mahon, Julia. *The First Book of Creative Writing.* Illustrated by Gustave E. Nebel. New York: Franklin Watts, 1968. 61p. I-J.

In language addressed directly to the student, the author discusses the basic elements of short story writing: plot, characterization, setting, and style. Other parts of the book deal with word usage, researching stories, and writing book reports and essays.

599. *Making It Strange: A New Design for Creative Thinking and Writing, Books One through Four.* Prepared by Synectics, Inc. New York: Harper & Row, 1968. Each book, 79p. *Teacher's Manual* for the series, 61p. P-J.

This program is designed for grades three through six, but each book can be used in grades two through seven. The program, based on the conscious use of metaphor, encourages children to take a new look at the familiar world and to write creatively about it. The program focuses on three kinds of analogy: direct analogy (simple comparison), personal analogy ("Be the Thing"), and symbolic analogy (a statement containing "compressed conflict"). Sample exercises: "Which is thinner, a shrill whistle or a piece of paper? Why?" "Pretend you are an apple seed just beginning to grow. What happens to you as you grow?" "Imagine that you are a mother lion. How do you feel... when one of your cubs is hurt; when you play with your cubs; when you are stalking a deer; when you are springing at your prey? Put together a compressed conflict phrase, describing your feelings as a mother lion. Now write from the young deer's point of view."

600. Mason, Edite. *To Be a Writer: A Course in Creative Writing.* Based on selected short stories by Geraldine O'Donnell. London: John Murray, 1970. 72p. (Distributed in the United States by Transatlantic Arts, Levittown, New York.) S.

Following each of the ten short stories in this book, discussion questions are provided to guide students in studying the story content and the writing techniques used by the author. Many of the questions ask students to continue the stories in various ways or to write their own works based on the stories in the book. Three selections by students are included; student illustrations accompany each of the selections in the book.

601. McAllister, Constance, comp. *Creative Writing for Beginners* (Highlights Handbook). Columbus, Ohio: Highlights for Children, 1976. 33p. P-I.

Provides exercises to stimulate creative writing in children of many ages and skill levels. Includes exercises in building stories from story titles and story beginnings, writing about pictures, writing concrete poems, and writing about imaginary situations. Each exercise is illustrated with sketches or color photographs. Examples of children's verse and prose are included.

602. McBee, Dalton H. *Writer's Journal: Experiments.* New York: Harcourt Brace Jovanovich, 1972. 304p. S.

Five units show students how to learn to write from models, from poetry, and from drama; how to let reading prompt writing; and how to write short fiction. Selections by professional writers are featured throughout the book, and numerous writing assignments are provided. The book urges students to keep journals and to write every day.

603. McBee, Dalton H. *Writer's Journal: Explorations.* New York: Harcourt Brace Jovanovich, 1972. 292p. S.

Divided into five units that give students pointers on keeping a writer's journal, writing about what they see in the world around them, developing imagination, reflecting on past experience, and developing their powers of perception. The book features selections by professional writers throughout and provides numerous writing assignments, many of which involve the writing of fiction, poetry, and dialogue.

604. Meredith, Robert C. *An Anthology for Young Writers.* Skokie, Ill.: National Textbook Company, 1975. 239p. S.

This companion volume to *Writing in Action* (see Entry 605) presents selections by professional writers to be used as models for imitation of form and organization. The selections are of varied types; many are from works of fiction by famous authors, including John Steinbeck, Richard Wright, John Updike, Shirley Jackson, and W. Somerset Maugham. Each selection is followed by study questions, and many include specific writing assignments. Each chapter is numbered and titled to correspond with the chapters of *Writing in Action.*

605. Meredith, Robert C. *Writing in Action: A Text for Young Writers.* Skokie, Ill.: National Textbook Company, 1975. 202p. S.

Addressed directly to the student, this text leads students systematically from relatively simple kinds of writing based on their powers of observation to writing about subjects that require critical thinking. Numerous writing techniques are discussed, including many that are employed in the writing of fiction. Throughout the text there are references to selections in the companion text, *An Anthology for Young Writers* (see Entry 604), that illustrate principles under discussion.

606. Murphy, Geraldine. *Picture Your Writing 1: First Steps in Creativity.* Middletown, Conn.: Xerox Education Publications, 1972. 47p. J-S.

Exercises are presented to guide students in varied aspects of writing: focusing on specific experiences to write about; using detail to make readers see, hear, and feel the experience; using comparisons; writing dialogue which reflects each character's "voice"; and writing from the point of view of others. Includes numerous photographs.

607. Murphy, Geraldine. *Picture Your Writing 2: In Prose, Poetry, and Plays.* Middletown, Conn.: Xerox Education Publications, 1972. 47p. J-S.

Divided into three main sections: "Telling Stories" helps students learn to take different points of view, to make their characters believable, and to suggest, rather than tell, the meaning of their story; "Creating Plays" gives pointers on writing actable dialogue, creating and directing full scenes, and becoming a playwright-director; "Making Poems" deals with creating poems out of pantomimes, dialogues, and monologues. Photographs.

608. Myers, R. E., and Torrance, E. Paul. *Invitations to Thinking and Doing.* Boston: Ginn and Company, 1964. 100p. Separate *Teachers' Guide.* I-J.

Twenty-five workbook exercises involve pupils in activities that help to build creative thinking skills. Includes exercises in developing sensory awareness, working out solutions to problematic situations, thinking about relationships between diverse objects, creating unusual similes, and writing titles for stories. Many of the exercises call for some form of creative writing. Each exercise is accompanied by suggestions for activities to further build the skills developed through the exercise.

609. Myers, R. E., and Torrance, E. Paul. *Can You Imagine? A Book of Ideas for Children in the Primary Grades.* Boston: Ginn and Company, 1965. 48p. Separate *Teachers' Guide.* P.

In this workbook, twenty-three exercises challenge children to think and write about imaginary situations, abstract shapes, and unusual happenings and combinations of objects. Sample questions: "What could happen if . . ." (cats could talk, all flowers were yellow); "Write about what you would

do if you were a raindrop or a kite"; "Write a song about a monkey who changes places with a man."

610. Myers, R. E., and Torrance, E. Paul. *Invitations to Speaking and Writing Creatively.* Boston: Ginn and Company, 1965. 84p. Separate *Teachers' Guide.* I-J.

Presents twenty-one workbook exercises that involve pupils in activities that have been identified with the creative process: seeing relationships, elaborating on ideas, combining ideas and elements, exploring possibilities, and becoming sensitive, aware, and flexible. The exercises call for the writing of many types of short stories and verse. Each exercise is accompanied by suggestions for several supplementary activities.

611. Myers, R. E., and Torrance, E. Paul. *For Those Who Wonder.* Boston: Ginn and Company, 1966. 58p. Separate *Teachers' Guide.* I.

Twenty-two workbook exercises stimulate children's creativity by asking them to explore feelings and ideas, think about commonplace and strange objects, and discover solutions to possible and imaginary situations. Story writing is incorporated in most of the exercises. Sample questions: "What would happen if . . ." (it always rained on Saturday, it were against the law to sing); "Would you rather be a pine cone or an orchid?"; "How would you feel if your pencil made music whenever you wrote with it?"

612. Nissen, Earl, and Noble, Eleanor. *Story Starters.* Forty-eight printed cards and photographs. Boston: Ginn and Company, 1970. *Teachers' Manual,* 32p. I.

Presents a variety of situations, problems, and pictures that challenge pupils to think and to react through writing stories, dialogue, dramatizations, and rhymes. Thirty-two of the cards feature story-motivating situations printed on heavy colored stock (7″ x 11″), and sixteen cards are black and white photographs (11″ x 14″), also on heavy stock. The teachers' manual offers suggestions for using the story starters and presents selected children's responses to each of the cards.

613. Norton, James H., and Gretton, Francis. *Writing Incredibly Short Plays, Poems, Stories.* New York: Harcourt Brace Jovanovich, 1972. 312p. Separate *Teachers' Manual.* S.

Employs discussion, literary samples, and suggested activities to offer encouragement and guidance to sudent writers. "Writing Short Plays" aids students in writing a play one step at a time through discussions of conflict, characterization, stage directions, beginnings, middles, responsible resolutions, and production. "Writing Short Poems," which encourages the writing of "sincerely felt and honestly recorded experience," discusses poetic language, imagery, rhythm, tone, mood, and form, and suggests the writing of many simple verse forms. "Writing Short Stories" helps students write examples of almost every kind of short prose composition, culminating in the writing of a complete short story.

614. *Now Poetry.* Middletown, Conn.: Xerox Education Publications, 1972. 63p. I-S.

Attempts to show students that poetry is not bound by rigid rules but can speak simply and naturally about teenage life, its emotions and experiences. Provides guidelines for writing many types of poems, including formula poems, diamante, "I wish . . ." poems, haiku, tanka, impressionistic poems, found poems, and concrete poems. Includes examples written by professional writers and by students. Although the booklet is geared to junior high school students, many of the forms can be used with intermediate-level or senior high school students.

615. Ogden, John B., Jr., and Pannwitt, Barbara. *Inward Vision . . . Imaginative Writing.* Wellesley Hills, Mass.: Independent School Press, 1971. 224p. S.

The introduction discusses Ogden's method of teaching students to write short fiction based on accurate recording of actual observation, thought, or feeling. He demonstrates how he teaches his students to avoid clichés and how to portray conflict. The book itself consists of fifty-eight short stories by high school students, divided into eight categories, such as stories in which

a character's interior state is conveyed through behavior, and stories in which a commonplace relationship is reversed. For each category, student readers are given specific suggestions for writing their own story. Also includes "To Write or Not to Write: And How?" by Hart Leavitt (see Entry 536), and "Evaluating Creative Writing" by James K. Folsom (see Entry 528).

616. Oregon Elementary English Project. *Composition C-D (Grades Three and four); Teacher's Guide.* Eugene: University of Oregon, 1971. 120p. (Available from EDRS; ED 075 853.) P–I.

More than sixty lessons, each with a statement of purpose, resume, list of materials, and teaching directions. Major sections are based on 'Let's Pretend . . ." (with animals, with people, with things, with seasons and holidays, and with stories). Many activities are designed to involve the senses and stimulate imagination; supplementary materials include cartoon illustrations for which children are asked to write fitting captions.

617. Oregon Elementary English Project. *A Handful of "Nothings," and Also Some Other Poems: Literature Curriculum, Levels C–D (Grades Three and Four); Teacher's Guide.* Eugene: University of Oregon, 1971. 63p. (Available from EDRS; ED 075 847.) P–I.

Intended to introduce students to the reading and writing of poetry. Poems by recognized poets make up the bulk of the selections: some children's poems are also included. Suggestions for teaching the poems are provided. The guide is designed to encourage students to write their own poetry and to recognize that poetry can be a form of inspired play.

618. Oregon Elementary English Project. *Composition (Grade Five); Teacher's Guide.* Eugene: University of Oregon, 1971. 87p. (Available from EDRS; ED 075 854.) I.

Includes lessons in six categories: observing, recalling experiences, character identity (understanding individual differences), feelings, time/space relationships, and using imagination. Each lesson includes a statement of purpose, description of skills to be developed, resume of the lesson, and preparation and teaching instructions. Some lessons include a suggested dramatic activity.

619. Oregon Elementary English Project. *Composition (Grade Six); Teacher's Guide.* Eugene: University of Oregon, 1971. 75p. (Available from EDRS; ED 075 855.) I.

Includes lessons in six categories: observing, recalling experiences, making words work, causes and effects, using imagination, and considering audience. Each lesson includes a statement of purpose, description of skills to be developed, resume of the lesson, and preparation and teaching instructions. Some lessons contain a suggested dramatic activity.

620. Philips, Judson; Carter, Lawson; and Hayden, Robert. *How I Write/1.* New York: Harcourt Brace Jovanovich, 1972. 213p. S.

Three professional writers discuss their craft and provide suggestions to students about learning to write. Philips, a fiction writer, and Carter, a playwright, present and discuss selections written by themselves and others and outline methods for writing short stories and plays. Hayden, a poet, discusses his career and writings in an interview that is accompanied by suggestions for poetry writing. (See also Entry 593.)

621. Plimmer, Frank. *Impact.* Set of cards with photographs. Boston: Dynamic Learning Corp., 1972. I–J.

Cards with photographs, selected for their immediate impact on a student's imagination, which can lead to written work, discussion, arts and crafts, drama, and topic work.

622. Sauro, Joan. *Lollypop Trees and Rectangle Sidewalks: A Creative Writing Book.* Blackwood, N. J.: Educational Impact, 1974. 90p. S.

This student text for a mini-course in creative writing is based on a combination of imagination and craft, and concentrates on short story and poetry writing. "Writing the Short Story" includes discussions and suggestions on handling character, point of view, action and plot, theme,

dialogue, setting, and putting it all together. "Writing Poetry" deals with words and word pictures, free verse, free verse and word figures, the shape a poem takes, and patterns of syllables, stress, and sounds. Contains more than 140 student-written pieces, photographs to stimulate writing, and numerous short exercises ("Creative Doings") that guide students through writing experiences based on specific aspects of writing.

623. Sisk, Jean, and Saunders, Jean. *Composing Humor: Twain, Thurber, and You.* New York: Harcourt Brace Jovanovich, 1972. 314p. Separate teacher's edition. S.

Includes discussions and examples of humorous writing drawn primarily from the works of Mark Twain and James Thurber, and suggestions for writing and discussion to guide students in writing humorously. Discussions in the twelve chapters focus on such topics as the comic spirit; techniques and devices for writing humor; jokes, jests, and tall tales; light comedy; satire; "black" comedy; and parody.

624. Sohn, David A. *Pictures for Writing: A Visual Approach to Composition.* The Stop, Look & Write Series. New York: Bantam Books, 1969. 192p. J-S.

The goal of this book is to "teach the student to see life through the perceptive eye of the photographer and the writer." It contains exercises that invite students to write description, stories, and dialogue based on more than seventy-five photographs, and it illustrates elements of effective writing with passages from well-known authors. The exercises are divided into ten chapters which deal with such topics as setting the scene and mood, people, point of view, conversation, surprise and comedy, and fantasy and symbolism.

625. Stacy, Clement S. *Write: Finding Things to Say and Saying Them.* Glenview, Ill.: Scott, Foresman and Co., 1974. 256p. S.

Filled with examples of student writing, photography, and art, designed to stimulate the reader to write. Writing suggestions and exercises are divided into four sections: (1) one liners—ideas for brief, playful bits of writing; (2) paragraphs—ideas for writing story beginnings, middles, or endings, and for stretching the student's imagination; (3) short stories—ideas for developing setting, character, dialogue, and plot; (4) plays and film scripts—how to construct a play and how to use dialogue and action to develop character.

626. Stolz, Mary. *Say Something.* Pictures by Edward Frascino. New York: Harper & Row, 1968. 29p. P.

This picture book describes numerous objects (including a cave, the grass, a brook, a tadpole, a road, a mountain, the moon) and invites children to "say something" about each one. Can be used in primary classrooms to motivate children to write their own impressions of their world.

627. *Stories You Can Finish.* By the Editors of *Read* Magazine. Middletown, Conn.: Xerox Education Publications, 1962. 31p. J-S.

Provides nine stories to be completed. For each story, gives a cast of characters and an introduction which presents a problem for the characters, a goal they would like to reach, and obstacles to that goal. Gives space in which to complete the stories, and specific suggestions for writing them.

628. Tannen, Robert. *I Know a Place.* Boston: Dynamic Learning Corporation, 1969. 60p. I.

This workbook presents a structure to guide children in organizing knowledge and experience from their real or imaginary life for writing their own stories. Though the skeletal structure of the stories has been carefully determined, the substance of the texts is the students'.

629. Taylor, Ann Richards. *Fiction Writing: A Guide for Students.* Austin, Tex.: Steck-Vaughn Co., 1969. 95p. S.

Written directly for the student, this manual discusses character, plot, word usage, dialogue, and point of view in fiction. Includes practice exercises and an analysis of two of the author's short stories.

630. Wolfe, Don M., et al. *Enjoying English.* Separate textbooks, workbooks, and teacher's editions for grades two through twelve. New York: Random House, dates vary from 1969–1975. Illustrated. P-S.

This series has been designed to help students learn to communicate more effectively and to understand and appreciate language. It focuses on an experience-based approach to writing in which students are motivated to write by thinking about familiar experiences and reading samples of student writing. In the upper-level books, numerous literary selections are presented as stimuli for writing. Many types of creative writing are encouraged at each grade level.

631. Yates, Elizabeth. *Someday, You'll Write.* New York: E. P. Dutton and Company, 1962. 94p. J-S.

Speaking in a conversational tone to the young would-be writer, the author, winner of the 1951 Newbery Medal, gives encouragement and advice about the craft of writing. She quotes from several children's classics in discussions of how to select a subject, how to begin a story, how to develop plot and characterization, how to write biography, and how to achieve discipline in writing.

632. *You Can Write: A New Approach to Expository and Creative Writing.* Prepared by the Editors of *Read* Magazine. Middletown, Conn.: Xerox Education Publications, 1965. 47p. J-S.

This workbook provides opportunities for both expository and creative writing. Exercises are divided into four sections: The Game's the Same (fun with words); Teaming Up (using words in interesting combinations); Sentences in Series (writing varied types of paragraphs); and Get in There and Create (two dozen ideas for short stories, plus ideas for expository writing).

RESULTS

Teachers who have taken the Theory section to heart and developed a classroom climate conducive to creating writing, and who have learned in the Practice section how to get students to start writing and how to keep them writing, should find that they are the recipients of a large quantity of student writing. What are they to do with these products of the creative writing process? How can the students' writing be evaluated fairly? How can teachers respond to student work in ways that will encourage further student writing? The books and articles in this section are addressed to such questions.

RESPONDING TO STUDENT WORK

This section focuses on suggestions about the most effective ways of responding to creative writing, and on attempts to measure the quality of that writing.

Many of the authors believe that certain teacher responses, especially negative criticism, may discourage students from making further attempts at writing. They stress the importance of accepting everything that is written and of searching for something to praise in every piece of student writing. Some of the books and articles present examples of student writing, along with teacher responses, that demonstrate what are believed to be discouraging and encouraging reactions. One article urges teachers to respond to the content of student writing as a "person" rather than as a teacher, and many stress that teachers should de-emphasize spelling and punctuation errors in responding to creative writing.

Some writers have attempted to provide rating scales for evaluating the quality of creative writing; three are listed here.

In considering the suggestions made in this and in other sections, teachers may find ways to keep their paperwork from becoming unmanageable. Refraining from correcting mechanical errors in papers, requiring students to hand in only some of their creative writing, holding individual conferences during class time, forming students into small groups to read and react to each other's work, all may help to lighten the teacher's burden in responding to student work.

Books

633. Holbrook, David. *Children's Writing: A Sampler for Student Teachers.* Cambridge, England: Cambridge University Press, 1967. 234p.

This work, a student teacher's handbook to accompany *The Exploring Word* (see Entry 634), is intended to help teachers learn to "receive" children's writing, to approach it in a positive frame of mind, and to see opportunities in children's writing for links with literature. The book provides eighty-one exercises in which pupil work is presented for the purpose of stimulating discussion and evaluation.

634. Holbrook, David. *The Exploring Word: Creative Disciplines in the Education of Teachers of English.* Cambridge, England: Cambridge University Press, 1967. 283p.

The author discusses the disciplines of English teaching and suggests ways of improving the education of teachers. In sections on creative writing he reproduces samples of children's writing, many in their original handwritten form, to show the difficulties teachers face in reading and attempting to evaluate students' writing. He presents a child's poem along with reactions to the poem written by student teachers to show the "disastrously anti-creative" reactions fostered by typical teacher education programs. He deplores

the student teachers' tendency to look for faults, their emphasis on correcting every mechanical error, and their unwillingness to simply leave a child's creation alone. Useful for teachers as well as for prospective teachers.

635. *Magazine Fundamentals for Student Publications and the Official CSPA Scorebooks for General, Literary, and Literary-Art Magazines.* New York: Columbia Scholastic Press Association, Columbia University, 1973. 40p.
This handbook provides the 1973 basic principles of the Columbia Scholastic Press Association (CSPA) for determining the quality of the writing, publishing, and management of secondary school and college general, literary, and literary-art magazines. A section devoted to creative writing suggests qualities that make for excellence in student-written short stories and poetry. Other sections discuss standards for judging the editing and make-up of student magazines and for evaluating types of writing other than "creative writing."

636. Torrance, Ellis Paul. *Rewarding Creative Behavior: Experiments in Classroom Creativity.* Englewood Cliffs, N. J.: Prentice-Hall, 1965. 353p.
The purpose of the studies described in this volume was to formulate, develop, and test principles for (1) creating an environment that places a high value on creativity; (2) guiding the evaluative behavior of teachers, counselors, and administrators; and (3) helping children develop evaluative behavior conducive to creative thinking. Although most of the book deals with the encouragement of creative thinking, there is some discussion of the effect of teacher reaction on children's writing of imaginative stories. Includes several scoring scales for evaluating creative writing.

Evaluation Scales

637. Sager, Carol. "Sager Writing Scale." From the author's Ed.D. dissertation, Boston University, 1972. 39p. (Available from EDRS; ED 091 723.)
Designed to assess the quality of creative writing by intermediate and junior high students, this scale is intended for use by both students and teachers or by researchers. Contains four scales with four possible ratings in the areas of vocabulary, elaboration, organization, and structure. The author considers the scale valid because it is based on an examination of what experts have said about children's writing and on an examination of more than a thousand pieces of writing. Reliability for three adults trained as raters was .97.

638. Tway, Eileen. "Literary Rating Scale." From the author's Ph.D. dissertation, Syracuse University, 1970. 20p. (Rating scale available from EDRS; ED 091 726. Ph.D. dissertation available from University Microfilms; Order No. 71-10,997.)
Designed to assess analytically the quality of children's fictional stories, this instrument is composed of a set of twelve scales: structure, word usage, characterization, setting, point of view, conversation, detail, appeals to senses, values, ending, sentence structure, and situation. Each scale is scored 0, 1, or 2, with the highest possible score being 24. A validity check indicated that the scale does discriminate maturity in writing.

639. Yamamoto, Kaoru. *Experimental Scoring Manuals for Minnesota Tests of Creative Thinking and Writing.* Kent, Ohio: Bureau of Educational Research, Kent State University, 1964. 160p.
The first section of the book is a scoring manual for evaluating creative thinking. The second section, "Scoring Manual for Evaluating Imaginative Stories," provides six criteria (each of which has several subcriteria) for evaluating the creativity of stories written by children in grades three through six. The criteria are organization, sensitivity, originality, imagination, psychological insight, and richness (of expression, ideas, emotion, curiosity, and fluency). Also includes a "Supplementary Scoring Guide for the Evaluation of Originality and Interest" by E. Paul Torrance.

Articles

640. Bogener, Adelaide. "Creative Compliments." *School and Community* 59 (November 1972): 75

In correcting creative writing papers, elementary teachers must search for something to encourage. They can point out effective words and phrases, and must be "creative in compliments," finding many ways of saying "good."

641. Carlson, Ruth Kearney. "An Originality Story Scale." *Elementary School Journal* 65 (April 1965): 366–74.

Touches briefly on scales for rating children's stories that have been developed by Kaoru Yamamoto and by other researchers, and describes the Carlson Analytical Originality Scoring Scale devised by the author. Includes samples from the five divisions of the scale, which rate story structure, novelty, emotion, individuality, and style of stories. (See also Entry 252.)

642. Golub, Lester S. "Stimulating and Receiving Children's Writing: Implications for an Elementary Writing Curriculum." *Elementary English* 48 (January 1971): 33–49.

As they stimulate children to discover their inner voice and express it effectively, teachers should attend to the child's linguistic and rhetorical development rather than to errors in spelling and punctuation. The author provides twelve samples of children's writing and discusses ways of "receiving" them which will lead to growth in children's oral and written language skills.

643. Judy, Stephen N. "Writing for the Here and Now: An Approach to Assessing Student Writing." *English Journal* 62 (January 1973): 69–79.

Blocks out an approach to responding to student writing that ignores "hopes for future competence," and focuses on helping students have satisfying experiences in writing. The approach involves listening for the student's voice and commenting on "good" parts, reacting to the content of the paper as a person rather than as a teacher, determining a form of "publication" (reading the paper aloud, posting it on the board, making copies for the class, etc.), editing the paper in view of its particular form of publication and its particular audience, and copy reading and correcting mechanics at the last possible moment in the writing process. Deals with all types of student writing; seems to be well-suited to responding to creative writing.

644. Kantor, Ken. "Evaluating Creative Writing: A Different Ball Game." *English Journal* 64 (April 1975): 72–74.

Describes concepts of creativity that can serve as guidelines for the evaluation of creative writing: divergent thinking, playfulness and fantasy, risk-taking and skepticism about convention, openness to experience, effective surprise, symbolic expression. Applies the criteria to a brief student-written story.

PUBLISHING STUDENT WORK

The publishing of student work is mentioned throughout the literature as a potent aid in motivating students to write. Publishing, in the sense of "making known publicly," may be as simple as reading student writing aloud to the class or displaying it on the bulletin board. The authors represented in this section discuss these and many other types of publication, including making individual books, publishing class and schoolwide magazines, submitting writing to professional magazines, and entering writing in contests. Some of the articles discuss dramatizing and presenting student writing to an audience.

One common trend is for students to write books for younger children, or for presentation to the school or local library. Many of the teachers offer tips on helping students to bind books. Several teachers mention that bookmaking has great motivational value for students who are low achievers.

Information on submitting student work for publication in professional magazines is provided in the "Special Resources" section.

Books

645. Holland, Allyne S., and Holland, Robert G. *The Student Journalist and the Literary Magazine.* The Student Journalist Guide

Series. New York: Richards Rosen Press, 1970. 192p.

Examines numerous aspects of organizing a high school literary magazine, finding and selecting material, and publishing the magazine. Also discusses standards for good creative writing, shows how writing for a literary magazine can be a stimulating experience for elementary and junior high school students, and provides suggestions for the writing of poetry, short fiction, and nonfiction. The appendix presents Columbia Scholastic Press Association score sheets for various types of student magazines.

646. Kinnick, B. Jo, ed. *The School Literary Magazine.* Champaign, Ill.: National Council of Teachers of English, 1966. 77p. (Available from NCTE; No. 42699.)

Discusses the importance of the literary magazine as a motivator of, and showcase for, student writing. Gives practical suggestions for motivating and publishing creative writing, suggests criteria for evaluating literary magazines, and includes testimonials from professional writers about how publication in school magazines gave them early encouragement in their writing.

647. Stegall, Carrie. *The Adventures of Brown Sugar: Adventures in Creative Writing.* Champaign, Ill.: National Council of Teachers of English, 1967. 103p. (Available from EDRS; ED 083 629.)

Reports how the author guided a group of fourth graders in writing a book about a dog named Brown Sugar, and includes the book. Describes the step-by-step process of writing each chapter of the book; the development of the students' own writing rules, recorded in individual books and used as a guide in their writing; and plans for students to write individual books.

Articles

648. Bennett, Esther Holt. "Dr. Seuss's Mimics." *Instructor* 71 (February 1962): 102.

Sixth graders wrote verses patterned after Dr. Seuss's works, and made illustrated books which they read to children in the primary grades.

649. Bennett, John H. "A Directory of Writing Contests." *English Journal* 64 (January 1975): 98–100.

Outlines positive aspects, as well as possible negative aspects, of students' entering writing contests; provides guidelines for submitting students' writings. Lists national writing contests and writing contests held in thirteen states. (Some of the information may be outdated.)

650. Bezzerides, Betty. "The Book That Dripped Blood." *English Journal* 61 (October 1962): 1043–47.

Seventh graders with poor reading and writing skills were helped to enjoy writing as they put together "ghostly magazines" which included ghoulish recipes, a "Dear Dracula" advice column, sports stories (the Victory Vampires vs. the Weary Werewolves), and gory ads.

651. Brennan, Susan Warfield. "Publishing Children's Writing." *Reading Teacher* 29 (February 1976): 447–49.

Lists and gives information (some of which may be outdated) about magazines which publish contributions from children. Provides guidelines for teachers in submitting children's work; asks them to "remind the children that self-expression, not publishing, is the reason for writing."

652. Christina, Sister M. "Aid to Creative Writing in the High School." *Catholic Educational Review* 59 (January 1961): 43–48.

Suggests a student literary publication to promote creative writing for all students. Discusses ways such a project can motivate students, how to ensure quality in the publication, how to reach students throughout the school, and how to launch the publication.

653. "Culture Begins at Home." *Saturday Review* 52 (July 19, 1969): 59.

Tells the origins of *Foxfire* magazine, which is written, edited, and designed by students in grades eight through twelve in Rabun Gap, Georgia. In addition to reporting on local "crafts, remedies, recipes, tales, and superstitions," the students offer poetry, short stories, drawings, and photography. Includes student poems from *Foxfire.* (See also Entry 670.)

654. Dombrink, Patricia L. "Kids in Print." *Teacher* 93 (April 1976): 66–67.
Gives suggestions for entering student writings in national children's magazines and provides information on acceptance policies of fifteen magazines as of 1976.

655. Edelman, Anne B. "Creative Writing in the Reading Class." *English Journal* 64 (January 1975): 60–61.
Seventh and eighth grade students who read below grade level became involved in writing their own books through a project in bookbinding and creative writing.

656. Engle, John D., Jr. "Giftedness and Writing: Creativity in the Classroom." *Gifted Child Quarterly* 14 (Winter 1970): 220–29.
In a ten-year period, the author's high school students published approximately 200 stories, poems, and articles in national periodicals. He tells how to prepare and submit manuscripts for publication and describes his teaching methods, including: believe in students as creative beings and convince them of this belief in them; use pictures, music, words, and objects as story-starters; teach free-writing; teach close observation and use of all the senses; convince students to write honestly and sincerely about things they know.

657. Frey, Sandra J. "This Magazine is 'Rated K (For Kids).'" *Teacher* 91 (April 1974): 54–59.
Children in four classes from grades four through seven in four different communities combined their efforts to produce a student-edited magazine. Includes the "selection form" used by the classes in choosing items they wished to do for each issue.

658. Griest, Barbara. "Pupil Authors: A Language Arts Activity." *Education* 89 (April–May 1969): 332–35.
Details the steps involved in a middle-grade small-group activity in writing and illustrating books: organize committees, choose a plot, write and then illustrate the stories, correct stories and make final copies, read the stories aloud and display them.

659. Hemingway, Helen Fitts. "A Cooperative Effort in Creativeness." *Elementary English* 35 (March 1958): 164–67.
In a long-term project, a group of children dictated a group story; dramatized it, using songs they wrote themselves; and presented their play for parents, college classes, and other elementary classes.

660. Herman, Wayne L., Jr. "Is the Display of Creative Writing Wrong?" *Elementary English* 47 (January 1970): 35–38.
Urges teachers to display "incorrect" drafts of creative writings by children, since requiring children to submit their creative work in near-perfect form inhibits creativity. Points out the incongruity of displaying creative products of the visual arts that contain mistakes, while refusing to display creative writing unless all errors have been corrected.

661. Humphrey, Jack W., and Redden, Sandra R. "Encouraging Young Authors." *Reading Teacher* 25 (April 1972): 643–51.
As the result of a Young Author's Project in Evansville, Indiana, more than three thousand children wrote books (or stories in anthologies) which were bound, catalogued, and placed in Evansville school libraries. Includes the "Young Author's Project Guidelines" and describes many of the methods used to help the children learn to write stories and poems.

662. Krich, Percy. "'Room 25 Weekly'—A Creative Writing Experience." *Elementary School Journal* 63 (March 1963): 336–41.
Third graders "published" a mimeographed weekly newspaper containing classroom and school news, weather, sports, features, cartoons and poetry. During the semester their writing improved in quality and quantity, and they developed competence in editing their own work.

663. Lake, Mary Louise. "Whom Do They Write For?" *Grade Teacher* 89 (February 1972): 84–85.
Urges teachers to read students' stories aloud to the class; hearing their stories read aloud and seeing their classmates' enjoy-

ment provides motivation for students' future writing.

664. Magmer, James. "*Young Horizons* Promotes Creative Writing." *School Activities* 34 (September 1962): 9–11.
Describes the origin and organization of *Young Horizons*, an anthology of the best writing submitted by high school students in Michigan and Ohio, which was introduced by the journalism department at the University of Detroit.

665. McCabe, Patrick P. "'RX' for Reading Attitude Change." *Elementary English* 52 (January 1975): 43–44.
Inner-city sixth graders with poor reading skills wrote stories, illustrated with their own photographs, which were duplicated and compiled in "class readers." Interest and enthusiasm for reading resulted.

666. "Pep Up Their Verse-Writing with a Poetry Booklet." *Grade Teacher* 83 (November 1965): 66–67, 142, 144.
Describes ideas for four types of books of student poems: "home-made" poem books which are mimeographed, a student-edited book with linoleum-block prints by children, a school literary magazine, and a city-wide magazine.

667. Rosen, Reva Blotnick. "For Our Book Fair, Pupils Were Authors." *Instructor* 78 (April 1969): 70–71.
Children in all the classes of an elementary school wrote, illustrated, bound, and "published" books, which were displayed in a school book fair. Includes tips on binding books.

668. Scott, Alan. "Science-Fiction Best Seller." *Instructor* 77 (March 1968): 59, 164.
Working in small groups, fifth graders wrote and illustrated a science fiction book which was printed in the high school printshop.

669. Swearingen, Wilna. "Student Writing That Sells." *Today's Education* 59 (February 1970): 31.
All student writing in the author's creative writing courses was prepared and submitted for publication in magazines; one year, every student had at least one poem published. The author discusses the ways in which student interest and motivation are boosted when class members' work begins to be published.

670. Thomson, Peggy. "In the Footsteps of *Foxfire*." *American Education* 8 (July 1972): 4–10.
Recounts the history of the magazine *Foxfire*, for which Georgia high school students interview local "oldtimers" about mountain crafts and lore. Tells how two other student magazines have spun off from *Foxfire*: *The Fourth Street i*, which reports the life of a Puerto Rican, black, and white slum neighborhood in New York City; and *Hoyekiya*, produced by Sioux Indian students of the Pine Ridge Reservation of South Dakota. (See also Entry 653.)

671. Tway, Eileen. "Creative Writing: From Gimmick to Goal." *Elementary English* 52 (February 1975): 173–74.
A class of ten- and eleven-year-olds became a "publishing house," publishing their own works in book form and occasionally publishing writing done by younger classes.

672. Wallace, Marion. "The Haiku of Jack Franklens Camp." *Instructor* 82 (January 1973): 73–74.
A class wrote numerous group haiku and displayed them in the main showcase in the front hall of the school under the pen name "Jack Franklens Camp," formed from initials of all the children's names. After several weeks they revealed the "poet's" identity to the rest of the school.

673. Whitham, Neil. "Magazine Publishers." *Instructor* 81 (March 1972): 44.
A sixth grade class published their own fiction magazine in a venture modeled as closely as possible after a real magazine business. To obtain material for the magazine, the class sponsored a school-wide fiction-writing contest.

674. Woodward, Isabel A. "We Write and Illustrate." *Elementary English* 36 (February 1959): 102–4.
Stimulated by seeing a book their teacher had written and illustrated, third graders wrote and illustrated their own books for first graders to read.

675. Young, Virgil M., and Young, Katherine A. "Special Education Children as the Authors of Books." *Reading Teacher* 22 (November 1968): 122–25.

Pupils in a special education class of educable children wrote two "books" as a culmination of a year-long writing program. The program built upon the children's knowledge and experience of their own physical senses; an incentive to learn to write was provided by letter-writing exchanges set up with classes in other towns.

SPECIAL RESOURCES

This section lists a great many supplementary materials for creative writing teachers. It includes lists of student anthologies, information about magazines that publish student work, information about national writing contests, and lists of reference aids and other resources to aid in the teaching of creative writing.

ANTHOLOGIES OF STUDENT WORK

Perhaps the factor mentioned most frequently as a powerful motivator of student writing is hearing the writing of other students. We present this list of anthologies of student work for teachers who want to stimulate students to write by showing them concrete evidence that young people can write and can have their work taken seriously enough to be published.

Some of these books are collections of poetry by individual children. Some are anthologies of writing by students who participated in writing workshops, or who worked in classrooms with writers from the Teachers & Writers Collaborative. Still others are collections of writing from students around the world. Many of the books are writings collected from inner-city children, who in many cases are members of minority groups. These books reflect a recent trend for writers to go into the ghettos to work with such children, helping them find a means by which to release their creativity and to express their feelings about some of the problems in their lives. The books also reflect a trend for compilers to attempt to listen to the voices of the urban poor, to show them that people care about their problems and needs.

676. Barnstone, Aliki. *The Real Tin Flower: Poems about the World at Nine.* New York: Crowell-Collier, 1968. 54p.

Forty-two poems written by a child-poet. The poems "are limited to a subject matter that one might expect a young girl to deal with but have an exciting precision of language."

677. Baron, Virginia Olsen, ed. *Here I Am! An Anthology of Poems Written by Young People in Some of America's Minority Groups.* New York: E. P. Dutton, 1969. 159p. Also available in paperback from Bantam.

An anthology of poems by children, teenagers, and young people who belong to many minority groups, including Black, Puerto Rican, Indian, Eskimo, Cuban, Japanese, and Chinese.

678. Berger, Josef, and Berger, Dorothy. *Small Voices.* New York: Paul S. Eriksson, 1966. 305p.

Selections from the diaries, journals, and notebooks of thirty-nine children who lived between the eighteenth century and the present, some of whom (including Louisa May Alcott, Theodore Roosevelt, Anaïs Nin, and Margaret O'Brien) became famous. Includes notes on the life of each child.

679. Conkling, Hilda. *Poems by a Little Girl.* London and Sydney: George G. Harrap & Company, 1920. New York: Frederick A. Stokes, 1920. 120p.

Hilda Conkling "told" her poems to her mother, who wrote them down exactly as they were recited. This collection presents poems that Hilda wrote between the ages of four and nine.

680. Conkling, Hilda. *Shoes of the Wind.* New York: Frederick A. Stokes, 1922. 170p.

This collection of Hilda Conkling's poems was published when she was twelve.

681. Cornish, Sam, and Dixon, Lucian W., eds. *Chicory: Young Voices from the Black Ghetto.* New York: Association Press, 1969. 96p.
A collection of writings by children, teenagers, and young adults from Baltimore's inner city. The pieces first appeared in *Chicory,* "a magazine of poetry, fiction, and comment which expresses important moods and concerns about what happens to inner city individuals both in their environments and in the world as a whole."

682. Dunning, Stephen, ed. *Mad, Sad & Glad.* New York: Scholastic Book Services, 1970. 160p.
For many years Scholastic Magazines has conducted annual creative writing contests for students in grades seven through twelve (see Entry 725). The poems in this volume are from the award winners for the years 1966–70.

683. *Five Tales of Adventure.* New York: Teachers & Writers Collaborative, 1975. 119p.
A collection of five short novels written by elementary school children in workshops conducted by writers from Teachers & Writers Collaborative. An introduction describes how the tales were written.

684. Graham Educational Products (formerly Fun Publishing Company). Anthologies of writings by children. Indianapolis: Graham Educational Products, varying dates.
As part of its creative writing program, this publisher has issued many anthologies of children's writing. Each anthology contains poems, or poems and short fiction, written by children in grades one through three, four through six, or seven through ten. (See also Entries 578 and 709.)

685. Grossman, Barney; Groom, Gladys; and the Pupils of P. S. 150, The Bronx, New York. *Black Means...* New York: Hill and Wang, 1970. 54p.
These children's writings give positive definitions of black, showing that black can be beautiful.

686. Holland, John, ed. *The Way It Is.* New York: Harcourt, Brace and World, 1969. 87p.
Fifteen boys aged thirteen through sixteen describe their Brooklyn neighborhood in 105 photographs and accompanying text.

687. Hopkins, Lee Bennett, comp. *City Talk.* Photographs by Roy Arenella. New York: Alfred A. Knopf, 1970. 47p.
A collection of cinquains by children in and around urban centers. The poems "express the city's many moods as it changes from season to season."

688. Jordan, June, and Bush, Terri, comps. *The Voice of the Children.* New York: Holt, Rinehart and Winston, 1970. 102p.
Twenty black and Puerto Rican junior high school students who participated in a creative writing workshop in New York City have written their poetic impressions of growing up in the ghetto.

689. Joseph, Stephen M., ed. *The Me Nobody Knows: Children's Voices from the Ghetto.* New York: Avon Books, 1969. 144p.
A collection of poetry and prose expressing the concerns of children growing up in the ghettos of New York City. The children's ages range from seven to eighteen and most of them are black or Puerto Rican.

690. Kohl, Herbert, and Cruz, Victor Hernandez, eds. *Stuff: A Collection of Poems, Visions and Imaginative Happenings from Young Writers in Schools—Opened and Closed.* New York: The World Publishing Company, 1970. 122p.
A sampler of the voices of young people from various parts of the United States, including New York City, Philadelphia, California, and Mississippi.

691. Larrick, Nancy, ed. *Green Is Like a Meadow of Grass: An Anthology of Children's Pleasure in Poetry.* Champaign, Ill.: Garrard Publishing Company, 1968. 64p.
Selected poems written by children who participated in a fifteen-week poetry workshop. Includes poems about colors, stimulated by reading Mary O'Neill's *Hailstones and Halibut Bones;* poems in the form of animals' prayers, written after reading Carmen Bernos de Gasztold's *Prayers from the Ark;* and poems stimulated by various other activities held during the workshop. Includes an explanation of some of the teaching methods used.

692. Larrick, Nancy, comp. *I Heard a Scream in the Street: Poems by Young People in the City.* Illustrated with photographs by students. New York: M. Evans and Company, 1970. 141p.

Poetry by teens and preteens, drawn from workshops, school newspapers, and community magazines.

693. Lewis, Richard, comp. *Miracles: Poems by Children of the English-Speaking World.* New York: Simon and Schuster, 1966. 214p.

The nearly 200 poems in this volume were written by children from varied backgrounds in many countries, including the United States, England, New Zealand, Kenya, Uganda, Australia, India, and the Philippines.

694. Lewis, Richard, comp. *The Wind and the Rain: Children's Poems.* Photographs by Helen Buttfield. New York: Simon and Schuster, 1968. 44p.

Some of these poems are taken from Lewis' book *Miracles*; others are published for the first time in this book of poetry and photographs.

695. Lewis, Richard, ed. *Journeys: Prose by Children of the English-Speaking World.* New York: Simon and Schuster, 1969. 215p.

Intended as a companion volume to *Miracles*, this book features prose by children from around the world, written on a wide range of topics.

696. Lonette, Marisa. *One Day Means a Lot.* New York: Bobbs-Merrill Company, 1965. 32p.

A four-year-old describes events that are important to a child: the first rosebud of spring, getting a lollipop, finding a pumpkin, and playing with a favorite pet.

697. Mendoza, George, comp. *The World from My Window.* New York: Hawthorn Books, 1969. 91p.

Mendoza collected these poems and drawings "from poor children all over the United States" and calls their work "the most beautiful but lonely poetry I had ever seen."

698. Pellowski, Anne; Sattley, Helen; and Arkhurst, Joyce, comps. *Have You Seen a Comet? Children's Art and Writing from around the World.* Published in cooperation with the U. S. Committee for UNICEF. New York: John Day Company, 1971. 120p.

An anthology of art and writing from children in seventy-five countries, designed to enhance the concepts of brotherhood and understanding. Most of the selections are printed both in English and in the author's native language.

699. Schaefer, Charles E., and Mellor, Kathleen C., collectors. *Young Voices.* New York: Bruce Publishing Company, 1971. 148p.

This collection of poems by fourth, fifth, and sixth grade children resulted from a poetry search sponsored by the Creativity Center of Fordham University.

700. Schultz, John, ed. *The Story Workshop Reader: A Story Workshop Anthology.* Chicago: Columbia College Press, 1976. 475p. (Available from Writing Department, Columbia College, 600 S. Michigan Avenue, Chicago, Illinois 60605.)

The contributors to this anthology are part of the Story Workshop movement originated at Columbia College, Chicago. Some of the stories in the collection arose directly from Story Workshop activities and provide a feeling for the oral telling that occurs in a Story Workshop. A "teen section" contains stories written by students in Story Workshops conducted in public and parochial schools. An epilogue briefly presents the background of the Story Workshop method of teaching writing, noting that the method has been used with all age groups from primary school children to adults. (See also Entries 376 and 380.)

701. Teachers & Writers Collaborative. *Spicy Meatball.* New York: Teachers & Writers Collaborative, annual publication.

This annual anthology features writings by children who have worked with writers from the Teachers & Writers Collaborative. In addition to this publication and *Five Tales of Adventure* (see Entry 683), the Collaborative has published many books of children's writing, including collective works, anthologies of prose and poetry, and short novels and books of poems by individual children.

702. Wertheim, Bill, ed., with the assistance of Irma Gonzalez. *Talkin' about Us: Writings by Students in the Upward Bound Program.* New York: New Century, Educational Division, Meredith Corporation, 1970. 176p. (Available from Hawthorn Books.)

A collection of writings by high school students in Upward Bound programs all over the country, from diverse backgrounds including Black, Puerto Rican, Chicano, Indian, Eskimo, and Appalachian.

MAGAZINES THAT PUBLISH STUDENT WORK

The idea of submitting students' work to a magazine for publication is frequently mentioned as a student motivator, and it is for this reason that we include the information in this section.

Some authors, however, note the importance of preventing students from being disappointed if their work is not accepted for publication, as most magazines can print only a tiny percentage of the writing that is submitted to them. Other authors, noting that the process of writing is more important than the final product, point out the need for helping students to see that self-expression is the real reason for writing, and that publication in magazines is just one possible result.

Teachers should consult copies of magazines to learn their individual policies on acceptance of student writing. We have included information that was given to us by the magazines we contacted, but some of the information may be incomplete or subject to change. As a general rule, name, age, grade level, and address should accompany all work. Many magazines require a note regarding the originality of the work submitted, which must be signed by teacher or parent. Some magazines will return work if the sender includes a self-addressed stamped envelope; others cannot return any materials. It is best to type the work or print it neatly. Since editors receive hundreds of submissions each month, some said they simply don't have time to attempt to read barely legible writing.

Some magazines print only student writing that is submitted as entries in contests; these are listed in the next section.

703. *American Girl.* 830 Third Avenue, New York, New York 10022.

For girls twelve to seventeen. Accepts stories, poetry, art, and letters. Pays for much of the material printed. Materials cannot be returned.

704. *Child Life.* 1100 Waterway Boulevard, P. O. Box 567B, Indianapolis, Indiana 46206.

Science fiction and mystery magazine for children seven to eleven. Accepts letters, poems, art, and short stories with a science fiction or mystery theme. Stories should be typed or printed neatly.

705. *Children's Playmate.* 1100 Waterway Boulevard, P. O. Box 567B, Indianapolis, Indiana 46206.

For children three to eight. Accepts poetry, jokes and riddles, art, and stories. Stories should be typed or printed neatly.

706. *Cricket.* Box 100, LaSalle, Illinois 61301.

For children five to twelve. Accepts letters and riddles; holds monthly contests for stories, poetry, and art based on a given theme. Occasionally publishes other work submitted by children. A note regarding originality of work must be sent by teacher or parent. Work will be returned if a stamped, self-addressed envelope is provided by the sender.

707. *Daisy.* 830 Third Avenue, New York, New York 10022.

For children six to eleven. A large part of this magazine is devoted to contributions from children, including stories, poems, art, puzzles, and descriptions of craft projects and activities.

708. *Ebony Jr!* 820 South Michigan Avenue, Chicago, Illinois 60605.

For children six to twelve. Accepts letters, news of children's achievements, art, poetry, stories, and cartoon strips. Writing contests are held annually. No work can be returned.

709. Graham Educational Products (formerly Fun Publishing Company). P. O. Box 40283, Indianapolis, Indiana 46240.

Frequently publishes anthologies of stories and poems submitted by children in grades one through ten. Written work submitted

by children will be considered for publication in future anthologies if it is submitted by a librarian or teacher. (See also Entries 578 and 684).

710. *Highlights for Children*. 803 Church Street, Honesdale, Pennsylvania 18431.
For children two to twelve. Accepts letters, jokes and riddles, stories, poetry, and art. A note regarding originality of work must be sent by teacher or parent. No work can be returned.

711. *Jack and Jill*. 1100 Waterway Boulevard, P. O. Box 567B, Indianapolis, Indiana 46206.
For children five to twelve. Accepts letters, poems, art, photos of children, and short stories. Stories should be typed or printed neatly.

712. *Kids Magazine*. P. O. Box 3041, Grand Central Station, New York, New York 10017.
For children five to fifteen. This magazine "by kids for kids" publishes stories, nonfiction, poetry, art, puzzles, games, comic strips and other writing—all done by children, who also help edit the magazine. Monthly contests are featured. Materials not accepted will be returned if a self-addressed, stamped envelope is provided by the sender.

713. *Ranger Rick's Nature Magazine*. 1412 Sixteenth Street, N.W., Washington, D.C. 20036.
For children five to twelve years old, particularly those seven and older. Accepts poems and art on nature topics. Materials cannot be returned.

714. *Read*. Xerox Education Publications, 245 Long Hill Road, Middletown, Connecticut 06457.
For grades seven to nine. Regularly includes students' jokes and poetry. Once a year has a special student issue devoted to poetry, short stories, plays, and other types of writing by students.

715. *Scholastic Scope*. 50 West 44th Street, New York, New York 10036.
Published weekly during the school year for students in seventh through twelfth grades who read at a fourth to sixth grade level. Regularly publishes student-written poems, stories, plays, and "mini mysteries." A note regarding originality of the work must be sent, signed by the student as well as the parent or teacher. Entries should be typed or printed, and sent in care of "Student Writing" or "Mini Mysteries."

716. *Scholastic Voice*. 50 West 44th Street, New York, New York 10036.
Published weekly during the school year for students in grades seven through twelve, with an emphasis on materials for students in grades eight through ten. Regularly publishes student-written poems and stories of less than 500 words. Also features frequent writing contests on given themes. A note regarding originality of the work must be sent, signed by the student as well as by teacher or parent. Entries should be typed or printed, and sent in care of "Your Turn."

717. *Seventeen*. 850 Third Avenue, New York, New York 10022.
For teenagers, particularly girls. Accepts original contributions by young writers, including short fiction, poetry, mood pieces, opinion columns, and articles about personal experiences. Materials not accepted will be returned if a self-addressed, stamped envelope is provided by the sender. Sponsors an annual fiction contest for boys and girls aged thirteen through nineteen; prizes and honorable mentions are awarded, and winners' work is published in *Seventeen*. Contest rules are announced in a spring issue of the magazine each year.

718. *Stone Soup*. Box 83, Santa Cruz, California 95063.
For children four to twelve. A literary magazine written and illustrated entirely by children, which attempts "to encourage children to create writing and art which is meaningful to them as individuals." Work will be returned if a stamped, self-addressed envelope is provided by the sender. *The Editors Notebook*, a companion volume to *Stone Soup* (see Entry 30), is intended to assist teachers in finding ways to use *Stone Soup* as the basis for a comprehensive writing and art program.

719. *Wee Wisdom.* Unity Village, Missouri 64065. This educational and "character-building" magazine for children from three to twelve accepts children's stories and poems. The August/September issue features children's work exclusively. A note regarding originality must be sent from parent or teacher.

720. *Weewish Tree.* American Indian Historical Society, 1451 Masonic Avenue, San Francisco, California 94117.
A "magazine of Indian America for young people," of interest to children from elementary through secondary levels. Accepts stories, poetry, and art with Indian-related themes.

721. *Young World.* 1100 Waterway Boulevard, P. O. Box 567B, Indianapolis, Indiana 46206. For ages ten to fourteen. Accepts letters, poetry, art, jokes, and short stories and articles. Stories should be typed or printed neatly.

WRITING CONTESTS

We have listed national contests and national magazines that sponsor writing contests. The previous section, "Magazines That Publish Student Work," also indicates certain magazines that sponsor occasional contests. Many states sponsor local writing contests; information about some of these contests may be found in Entry 649.

722. *English Journal* Spring Poetry Festival. P. O. Box 112, East Lansing, Michigan 48823. Each May, *English Journal* features a Spring Poetry Festival of poetry written by students and teachers. Rules for submissions to the Festival are included in one of the autumn issues each year.

723. *Know Your World.* Xerox Education Publications, 245 Long Hill Road, Middletown, Connecticut 06457.
For ten- to sixteen-year-olds who read at a second to third grade level. Once a year the magazine sponsors a story-ending contest; certificates are awarded to many of the entrants, and about six to eight winning entries are published. Rules are included in the Teacher's Edition.

724. NCTE Achievement Awards in Writing. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.
Each year this program presents Achievement Awards in Writing to more than 800 high school students throughout the nation. To be eligible for these awards, students must be high school juniors and must be nominated by their high school English department. They are judged on the basis of two compositions: an impromptu theme on a given topic, written under a teacher's supervision; and a writing sample of their choice, which may be in the form of fiction, poetry, or nonfiction. More information may be obtained from the NCTE Director of Achievement Awards in Writing.

725. Scholastic Magazines Writing Awards. 50 West 44th Street, New York, New York 10036.
This award program, which has been in operation for more than fifty years, accepts short stories, poetry, drama, and articles from students in grades seven through twelve for its annual competition. Certificates, cash prizes, and scholarships are awarded to winners, and winning entries are published in many Scholastic Magazines publications, including *Scholastic Scope*, *Scholastic Voice*, and *Literary Cavalcade*. Entry blanks are included in the December issue of *Literary Cavalcade* each year, and they may also be obtained from Scholastic Magazines after October 1 each year.

726. *Weekly Reader.* Xerox Education Publications, 245 Long Hill Road, Middletown, Connecticut 06457.
Senior Weekly Reader (for sixth graders) frequently sponsors story-ending contests and prints excerpts from some of the winning entries. Occasionally, the fourth and fifth grade editions of *Weekly Reader* sponsor story- and poem-ending contests. Aside from winning entries in these contests, no children's work is published.

727. *You and Your World.* Xerox Education Publications, 245 Long Hill Road, Middletown, Connecticut 06457.
For students fourteen through eighteen and older who read at a third to fifth grade level. Once a year the magazine sponsors a

story-ending contest; certificates are sent to many of the entrants, and about six to eight of the winning entries are published. Rules are included in the Teacher's Edition.

OTHER RESOURCES

In this section we have included reference aids for teachers who want to find out how to participate in an Artists in the Schools program. We have also listed two ERIC indexes that can help teachers locate creative writing documents that are indexed in the ERIC system. The NCTE catalog of publications is listed as a useful resource for finding materials about the teaching of writing.

For teachers who would like to track down relevant films and other audiovisual materials to show to their classes, we have included a listing of the comprehensive NICEM media indexes.

Finally (so that we may truthfully claim to have gone from A to Z in this bibliography!) we have listed *Zebra Wings*, a television series designed to teach creative writing skills to elementary school children, produced by the Mississippi Center for Educational Television and distributed nationwide.

728. *American Poetry Review*'s Poets in the Schools Supplement. American Poetry Review, 1616 Walnut Street, Room 405, Philadelphia, Pennsylvania 19103.

From July 1973 through July 1977, each issue of *American Poetry Review*—a forty-eight-page tabloid of poetry, interviews, and criticism, published six times a year—included a four-page supplement in which poets discussed their experiences in teaching poetry to elementary, secondary, and (occasionally) college students. Many of the 1975, 1976, and 1977 issues are available from *American Poetry Review*. The Poets in the Schools supplement is no longer published on a regular basis but does appear in occasional issues of *American Poetry Review*.

729. Artists in the Schools Programs.

Artists in the Schools programs, in which professional writers work with students in their classrooms, have been growing in popularity and in numbers in recent years. Teachers may find out about local programs by contacting their state Arts Council; addresses of state Arts Councils are provided in *A Directory of American Fiction Writers* (see Entry 731) and *A Directory of American Poets* (see Entry 732). Suggestions for setting up a Poet in the Schools program are offered in *Poets in the Schools: A Handbook* (see Entry 736). A twenty-four-minute color film, "Slowly the Singing Began," has been made to document the work of Michael Moos as a Poet in Residence in schools in Wichita, Kansas. The film provides a glimpse into the types of interaction and student writing that an Artist in the Schools program can engender. For information on film availability, contact Director, Literature Program, National Endowment for the Arts, Washington, D.C. 20506.

730. *Current Index to Journals in Education* (CIJE). Published in cooperation with the Educational Resources Information Center (ERIC). New York: Macmillan Information, A Division of Macmillan Publishing Company. Published monthly. (Subscription information is available from Macmillan Information, 100D Brown Street, Riverside, New Jersey 08075.)

Articles from more than 700 educational journals are indexed in this publication. When titles are not descriptive of the contents of the articles, brief annotations outlining the scope and substance of the articles are provided. In each issue, articles are indexed according to subject; articles with a major emphasis on creative writing are indexed under the heading "Creative Writing." Copies of the journal articles are not available from ERIC and must be obtained from a local library collection or from the publisher.

731. *A Directory of American Fiction Writers, 1976 Edition*. New York: Poets and Writers, 1976. 127p. (Available from NCTE; No. 11726.)

Published as an aid in locating writers for readings and workshops, this work contains information about more than 800 fiction writers whose work has been published in the United States. The state-

by-state list includes writers' addresses, work preferences, most recent work and publisher, and special interests. An extensive "Service Section" lists books, films, reference sources, and services of use to both authors and sponsors, and resources for creative writing teachers. Includes addresses of state Arts Councils, which can put teachers in touch with local Artists in the Schools programs.

732. *A Directory of American Poets, 1975 Edition*. New York: Poets and Writers, 1975. 130p.

A state-by-state list of more than 1,550 poets interested in working in writing programs in schools. Gives poets' addresses, teaching preferences, most recent work and publisher, and special interests. Includes an alphabetical index of all poets and an index to minority writers, a list of films and videotapes of contemporary authors, and references for creative writing teachers. Includes addresses for state Arts Councils, which can put teachers in touch with local poets and give information about local programs.

733. *NCTE Catalog: Professional Publications for the Teacher of English and the Language Arts*. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801. Published annually.

This annual catalog, which may be obtained without charge, lists all print publications and tape cassettes published or distributed by NCTE. Sections on "Composition" and "Ideas for the Classroom" list many publications that are of help in the teaching of creative writing. The catalog also provides information on NCTE membership, which includes a subscription to one of three professional journals: *Language Arts*, *English Journal*, or *College English*.

734. NCTE professional journals for elementary and secondary teachers: *Language Arts* and *English Journal*. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

Language Arts (formerly *Elementary English*), published eight times during the school year, features articles on all aspects of the elementary language arts curriculum; *English Journal*, published nine times during the school year, focuses on the interests of middle school and junior and senior high school teachers. Both journals regularly include articles on the teaching of creative writing; occasionally, they publish issues in which a major focus is given to such articles. Past focus issues have included the following: *Elementary English* 40 (January 1963), 41 (January 1964), 50 (April 1973), 50 (September 1973), 50 (November/December 1973), 52 (January 1975), 52 (February 1975), and 52 (May 1975); *Language Arts* 52 (October 1975), 53 (February 1976), and 53 (May 1976); *English Journal* 62 (December 1973), 63 (May 1974), 64 (January 1975), 64 (April 1975), and 64 (October 1975). Many individual articles from these issues are listed in this bibliography.

735. NICEM Media Indexes. National Information Center for Educational Media (NICEM), University of Southern California, University Park, Los Angeles, California 90007. Varying dates (frequent revisions are made in order to keep educators informed about audiovisual materials that are currently available).

Separate indexes are provided for educational 16mm films, 35mm filmstrips, records, overhead transparencies, audiotapes, videotapes, slides, and 8mm motion cartridges. Other indexes list producers and distributors, free educational materials, and materials on specialized subjects. Within each index, resources are listed under subject headings and are coded for appropriate grade level; many aids for teaching creative writing are listed.

736. *Resources in Education* (RIE). Prepared by the Educational Resources Information Center (ERIC). Published monthly. (Subscription information is available from the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402.)

This journal prints the abstracts of documents processed and indexed into the ERIC system. Approximately 1,200 abstracts from all the ERIC clearinghouses appear

each month and are arranged under ED (educational document) number as well as by descriptor terms. Each volume of RIE has four indexes: main entry, subject (descriptor terms), author, and institution. Abstracts of documents with a major emphasis on creative writing are listed in the subject index under the heading "Creative Writing." Most of the documents are available from the ERIC Document Reproduction Service (EDRS), P. O. Box 190, Arlington, Virginia 22210. Ordering information is provided in each issue of RIE.

737. True, Michael, chair, Committee on Poets in the Schools. *Poets in the Schools: A Handbook.* Urbana, Ill.: National Council of Teachers of English, 1976. 13p. (Available from NCTE; No. 36206.)

Since 1966, the Poets in the Schools program has been placing professional poets in elementary and secondary schools with the goal of helping students to become actively involved in writing. This handbook gives details about what teachers may expect from the program and what steps they must take to enable their schools to participate. Includes guidelines for planning and setting up a program and an annotated booklist of contemporary poetry anthologies. (See also Entry 511.)

738. *Zebra Wings.* A classroom television series in creative writing for nine- to twelve-year-olds. Jackson, Miss.: Mississippi Center for Educational Television, in association with the Agency for Instructional Television. (Rental information and preview materials are available from Agency for Instructional Television, Box A, Bloomington, Indiana 47401.)

Features one inservice program for the teacher and fifteen twenty-minute color programs for students in intermediate grades. Each program consists of a sight and sound presentation of one type of writing and a guided studio talk session with host Lee Bennett Hopkins and three children. The programs discuss the writing of myths and fables, poetry, humor, short stories, plays and scripts, and other materials; their purpose is to encourage children "to think, to feel, to sense, to imagine, to dream—and then to write." (See also Entry 371.)

AUTHOR-EDITOR INDEX

Numbers following entries in this index are entry numbers.

Adams, Dennis M., 132
Albert, Burton, Jr., 312
Allar, Betty, 191
Alpren, Patricia Farrell, 103
Altenhein, Margarete R., 133
Anderson, Donald G., 38
Anderson, Douglas, 414
Anderson, Viola, 523
Appel, Joseph M., 556
Applebee, Bernice L., 392
Applegate, Mauree, 1, 39, 134–36, 245, 246, 415, 572–74
Arduser, Ruth H., 442
Arkhurst, Joyce, 698
Armington, Marion S., 443
Arndt, Linda A., 444
Arnold, Myrtle, 313
Arnstein, Flora J., 40, 416, 417
Asad, Tom, 567
Ashton-Warner, Sylvia, 247
Attea, Mary, 248
Auerbach, Shirley, 445
Auguste, Joanne A., 104, 116

Bacher, June, 137, 446
Baer, Tom, 237
Baker, Frances Elizabeth, 41
Ballou, Barbara, 524
Banks, Janet Caudill, 314
Bany, Mary, 138
Barbe, Walter B., 575
Barnstone, Aliki, 576
Baron, Virginia Olsen, 677
Baskin, Barbara, 498
Baumbach, Jonathan, 13
Beard, Aaron Bernarr, 447
Becking, Marjorie F., 234
Bednarz, Barbara, 139
Bennett, Esther Holt, 648
Bennett, John H., 448, 649
Bent, Margaret, 140
Berger, Art, 42, 43
Berger, Dorothy, 678
Berger, Josef, 678
Bezzerides, Betty, 650
Bierbaum, Margaret, 141, 142
Bogener, Adelaide, 640
Bordan, Sylvia Diane, 449, 554
Bowen, Mary, 283
Bowman, Locke E., 315
Bowman, Ruth, 315
Boyd, Certrude A., 418
Brack, Kenneth H., 143
Bramer, Mary, 144
Brand, Alice, 44
Brennan, Susan Warfield, 651
Bridgman, Betty, 450
Britt, James, 118
Britton, James Nimmo, 2
Brodsky, Mimi, 145
Brough, Grover, 146
Brown, Rosellen, 249
Bruner, Ruth Anne, 45
Bucher, Janet, 393
Buckley, Helen E., 46
Burkhart, Catherine, 316
Burrows, Alvina Treut, 3, 47, 48, 250, 317
Bush, Terri, 688

Cady, Jerilyn L., 147
Cahill, Walter T., 49
Calderhead, James T., 148
Callahan, Carolyn M., 234
Carey, Mary, 318
Carlson, Julie, 525
Carlson, Ruth Kearney, 4, 105, 149, 251–53, 451, 641
Carroll, Emma C., 150
Carter, Lawson, 620
Cassill, R. V., 521
Chamberlain, M. A., 452
Chaplin, Sylvia, 453
Chapman, Jane, 319
Charles, C. M., 576, 577
Chase, Cheryl M., 254–56, 419–21
Cheyney, Frazier R., 394
Childs, Rita Jean, 454
Cholden, Harriet B., 320
Christ, Henry I., 395
Christie, Antony, 151
Christina, Sister M., 652
Church, Madge, 576, 577
Cihiwsky, Timothy W., 465
Clapp, Ouida H., 257
Clark, Leonard, 5
Clark, William A., 321
Clegg, Alex C., 17
Cline, Sister Deborah, 455
Cochell, Shirley, 456, 567
Coffin, LaVerne W., 457
Cole, Natalie, 258
Conkling, Hilda, 679, 680
Cook, Luella B., 50
Coleman, Christopher, 579
Coriaty, Linda S., 526
Cornish, Sam, 681
Cornwell, Paul, 555
Cowles, Dorothy S., 322
Cozzo, Joyce R., 323
Craig, Jim, 218

Cramer, Barbara B., 152
Cramer, Ronald L., 51, 152
Cross, Alma, 153
Cruz, Victor Hernandez, 690
Cynamon, Amy, 203

Daigle, Pierre Varinon, 259
Daigon, Arthur, 582
Dakelman, Beth C., 154
Dauterman, Philip, 155
David, Sister Mary Agnes, 458
Dawson, Mildred A., 52
Decker, Howard F., 459
DeHaven, Edna, 157
Dell, William C., 53
De Roo, Edward, 558
Diane, Sister Mary, 158
Dietz, Sandy, 159
Dittmer, Allan, 160, 161
Dixon, John, 54
Dixon, Lucian W., 681
Dodd, Anne Wescott, 583
Dolch, Edward W., 18
Dombrink, Patricia L., 654
Donlan, Dan, 559
Doubert, Bonnie Lowe, 325
Drake, Robert, 527
Duffy, Gerald G., 106, 460
Duffy, Mike, 162
Dugan, Virginia, 560
Duke, Charles R., 163
Dunlap, Vivien H., 326
Dunning, Donald J., 164
Dunning, Stephen, 584, 682
Dworsky, Nancy, 327
Dyer, Daniel, 328

Edelman, Anne B., 655
Edmund, Neal R., 107-10
Eichenberg, Mary Ann, 329
Ellis, Helene M., 165
Emanuel, James, 593
Emberlin, Don, 295
Engelsman, Alan D., 166
Engle, John D., Jr., 656
Esbensen, Barbara J., 422
Ettner, Kenneth, 128
Evans, Helen Kitchell, 55
Everttts, Eldonna L., 56
Eyster, Mary Lu, 6

Fagerlie, Anna M., 167
Farrell, Barry, 57
Farriss, Herbert J., 168
Fay, Robert S., 58
Featherstone, Joseph, 330
Feeney, Joseph J., 461
Fegan, George R., 396
Feinberg, Harriet, 439
Fennimore, Flora, 169
Ferber, Ellen, 170
Ferebee, June D., 59
Finkel, Judith S., 331
Fisher, Carol J., 462
Flaumenhaft, A. S., 463
Fleming, Donald, 563
Floyd, Wallace C., 7
Folprecht, William, 585
Folsom, James K., 528, 529

Forsythe, Richard, 332
Frankston, Leon, 98
Freeman, John R., 586
Freeman, Sophia, 333
Frey, Sandra J., 657
Fricks, Richard, 423
Funk, Hal D., 8
Furner, Beatrice A., 171, 334

Galleys, Beverly H., 561
Gambrell, Linda B., 175
Garrett, De Lois, 335
Garrett, George, 19
Garrett, Lawrence, 464
Garry, V. V., 465
Geeting, Baxter M., 466
Geeting, Corinne, 466
George, Mary Yanaga, 260
Gilmary, Sister, 467
Girdon, Mary Bowers, 172, 336
Girod, Gerald R., 337
Glass, Malcolm, 173
Glatthorn, Allan A., 338
Glickman, Janet, 397
Goba, Ronald J., 468
Godfrey, Lorraine Lunt, 339
Goedert, William O., 60
Goller, Gayla North, 530
Golub, Lester S., 642
Gonzalez, Irma, 702
Gordon, Julia W., 340
Grant, Barbara M., 263
Green, Arthur S., 174
Gretton, Francis, 613
Griest, Barbara, 658
Grimm, Gary, 129
Groff, Patrick J., 111, 341, 531
Groom, Gladys, 685
Grossman, Barney, 685

Hadley, Barbara, 532
Hagerman, William A., 469
Hall, L. M., 398
Hall, Mary A., 175
Hall, Robert D., 61
Halliburton, Warren J., 587
Halperin, Irving, 176
Hannan, Dennis J., 177
Hansen, I. V., 261
Harper, Wilma, 342
Harris, Josephine, 62
Harris, Mary McDonnell, 399
Hassett, Jo, 437, 438
Hasson, Elizabeth A., 331
Hawley, Isabel L., 178, 262
Hawley, Robert C., 178, 262
Haworth, Lorna H., 470
Hayden, Robert, 620
Heffernan, Helen, 343
Hemingway, Helen Fitts, 659
Henderson, Harold G., 390
Henning, Dorothy Grant, 263
Herman, Wayne L., Jr., 660
Hiatt, Mary, 533
Hill, John David, 112
Hill, Mary Evelyn, 179
Hill, Patricia, 119
Hirsch, Ruth, 180
Hise, Jesse, 181, 182

Hoedt, Kenneth C., 125
Hofer, Louise B., 182
Hoffman, Marvin, 63, 249
Holbrook, David, 20, 264, 265, 633, 634
Holland, Allyne S., 645
Holland, John, 686
Holmes, Noel, 266
Hook, Edward N., 184
Hook, Julius Nicholas, 588
Hopkins, Lee Bennett, 267, 344, 400, 401, 424, 471, 687
Hubert, Karen M., 522
Huck, Charlotte S., 185
Humphrey, Jack W., 661
Hunter, Elizabeth, 345
Hurley, Beatrice J., 64

Jackman, Norma F., 534
Jackson, Doris C., 250
Jackson, Jacqueline, 269
Jacobs, Evelyn, 346
Jacobs, Lucky, 186
Jenkins, Kenneth D., 65
Jett, Thomas F., Jr., 426
Jones, Marian I., 347
Jordan, June, 688
Joseph, Stephen M., 689
Josephs, Lois, 348
Joy, Joan, 130
Judy, Stephen N., 592, 643
Julita, Sister Mary, 187

Kachaturoff, Grace, 472
Kantor, Ken, 644
Kantor, MacKinlay, 593
Kaplan, Milton A., 188, 473
Karnes, Merle B., 113
Keables, Harold, 349
Keleher, B. M., 66
Keller, Barbara Mayers, 189
Kelley, Julia G., 350
Kemp, M., 272
Kendrick, Delores T., 474
Kennedy, Dora, 190
Kerber, Adolf B., 426
Kevin, Sister Mary, 67
King, Richard P., 99
King, Robert W., 68
Kinnick, B. Jo, 351, 646
Kirkland, Josephine, 475
Knowles, Marlene, 270
Koch, Kenneth, 427, 428
Kohl, Herbert R., 21, 22, 69, 352-54, 690
Kralik, Milan, 476
Kranes, David, 9
Krich, Percy, 662
Krogness, Mary Mercer, 402
Kuse, Hildegard R., 191
Kushner, Martin, 249

Labrecque, C., 192
Lake, Mary Louise, 663
Landrum, Roger, 271
Lane, S. M., 272
Langdon, Margaret, 273
Larom, Henry V., 535
Larrick, Nancy, 429, 477, 691, 692
Larson, Richard L., 23
Lazarus, Arnold Leslie, 355
Leavitt, Hart Day, 536, 594-96
Lehman, Katharine K., 203
Lewis, Carolyn L., 193
Lewis, Richard, 70, 478, 693-95
Lewis, Richard W., Jr., 479
Lilija, Linnea Diane, 100
Linderman, Ruth J., 194
Livingston, Myra Cohn, 274
Livo, Norma J., 195
Logan, Lillian M., 24
Logan, Virgil G., 24
Lonette, Marisa, 696
Lopate, Phillip, 249, 275
Lowe, Bonnie, 356
Lowe, Lee Frank, 71
Lusk, Daniel, 430

Mackintosh, Helen K., 196
MacPhee, Angus, 10
Macrorie, Ken, 276-78, 357
Madden, David, 597
Magmer, James, 664
Mahon, Julia, 598
Mandel, Gerry, 30
Manzo, Anthony V., 480
Maraffie, Bertha Neubert, 568
Marando, Frances M., 358
Marcus, Marie, 403
Marker, Linda, 404
Marler, Joyce, 256
Marsh, Leonard, 25
Marshall, Sybil, 26
Martin, Deanna Coleman, 480
Martin, Marvin, 537
Martin, William, 126
Martini, Teri, 538
Mason, Edite, 600
May, Frank B., 114
Maybury, Margaret W., 133
McAllister, Constance, 601
McBee, Dalton H., 602, 603
McCabe, Patrick P., 665
Mc Dermott, Jane E., 72
McCann, Patricia, 197
McKean, Willa Mae, 359
McPhail, Augustine, 73
Meade, Richard O., 481
Mearns, Hughes, 27, 28
Meehan, Elizabeth H., 198
Mellor, Kathleen C., 699
Memering, W. Dean, 482
Mendoza, George, 697
Meredith, Robert C., 604, 605
Merritt, Harriet D., 360
Messina, Salvatore, 405
Mikoloski, Vanda, 199
Miley, Betty, 200
Miller, Doris, 562
Miller, Helen Rand, 483
Miller, Marilyn, 360
Miller, Melvin H., 11
Miner, Marilyn E., 201
Mistretta, James, 484
Mitchell, Don, 129
Moffett, James, 29, 279
Moore, Walter J., 131
Morgan, Sister Junette, 406
Moro, Stephen, 563
Moroney, Frances M., 74
Morrill, Mabel, 361

Morris, David, 485
Moslemi, Marlene H., 115
Mueller, Lavonne, 362, 407
Munneke, Allen S., 75
Murphy, Charles P., 539
Murphy, Geraldine, 606, 607
Murphy, Richard, 280
Murphy, Sheila, 249
Murray, Alice I., 363
Murray, Donald M., 76, 281, 364, 365
Mussen, Lenore, 202
Musso, Barbara Bonner, 486
Myers, R. E., 608–11

Nalven, Fredric B., 104, 116
Nathanson, David E., 203
Nelson, Dorothy H., 204
Neugeboren, Jay M., 205
Neuger, Judy, 568
Nichols, Norma S., 487
Niedermeyer, Fred C., 124
Nikirk, F. Martin, 564
Nissen, Earl, 612
Noble, Donald, 540, 565
Noble, Eleanor, 612
Nold, Ellen W., 541
Norris, Ruby Lee, 431, 432
Norton, James H., 613

O'Brien, Joseph P., 488
Ogden, John B., Jr., 615
Okada, Masahito, 124
O'Neill, Jean H., 489
Osgood, Lawrence, 593
Osterweis, Rollyn, 206

Padgett, Ron, 207
Pannwitt, Barbara, 615
Parish, Margaret, 207
Parker, Robert P., Jr., 366
Pastva, Sister Agnes Ann, 587
Patterson, Leona, 24
Pease, Don, 282
Pellowski, Anne, 698
Person, Tom, 542
Peterson, R. Stanley, 77
Petty, Dorothy C., 284
Petty, Walter T., 283, 284
Phelan, Patricia, 367
Phillips, Fredrick, 208
Phillips, Judson, 620
Pilon, A. Barbara, 209, 210, 391
Pippert, Ralph, 117
Plimmer, Frank, 621
Porter, Norma, 543
Poskanzer, Susan Cornell, 211
Potter, Carolyn L., 490
Potter, Ralph, 491
Potts, Richard, 369
Powell, Brian S., 434, 435
Pratt-Butler, Grace K., 285
Prickett, Erma, 370
Pryor, Frances, 78, 212

Rathbone, Charles, 492
Ray, Mary Lou, 371
Rechtien, John, 493
Redden, Sandra R., 661
Reddin, Mary, 79
Redding, Paul S., 213
Reed, Cecilia L., 494
Renzulli, Joseph S., 214
Richardson, Elwyn S., 286
Ridout, Albert K., 215
Riley, J., 452
Roberts, Geoffrey R., 372
Rodgers, Denis, 495
Rohman, D. Gordon, 216
Rose, Elizabeth, 80
Rosen, Reva Blotnick, 667
Roser, Nancy L., 118
Ross, Ramon, 81
Rothrock, Carson, 566
Rouse, John, 544
Rowe, Ernest Ras, 82
Rowland, Monroe, 119
Rubel, William, 30
Russ, Laura Edwards, 217
Russell, Bob, 218

Sager, Carol, 637
St. John, Sister Mary, 545
Sange, Sally Harris, 432
Sarlin, Louise, 101
Sattley, Helen, 698
Saunders, Dorothy Olton, 250
Saunders, Jean, 623
Sauro, Joan, 622
Schaefer, Charles E., 83, 287, 699
Schmidlin, Lois Nelson, 496, 497
Schmitt, Gladys, 546
Schmittlein, Albert E., 373
Schneider, Maxine, 547
Schrader, Steven, 84
Schroeder, Fred E. H., 374
Schulberg, Budd, 85
Schulkind, Carole, 498
Schultz, John, 700
Schwartz, Steven, 219
Scofield, Elizabeth, 409
Scott, Alan, 668
Seid, Kenneth A., 548
Self, David, 579
Sellers, Louise, 220
Sewall, Richard, 549
Shane, Harold G., 102
Shapiro, Bernard J., 120, 121
Shapiro, Phyllis P., 120, 121
Sharples, Derek, 122, 123
Shart, Philip A., 375
Shean, Sister Jeannette, 221
Sheeley, Stuart L., 499
Shelby, Betty, 222
Sherwood, Irene, 500
Shiflett, Betty, 376
Shuman, R. Baird, 501, 502
Siegel, Sally Dewald, 550
Simon, Audrey R., 377
Singer, Debbie Feiman, 568
Sisk, Jean, 623
Slaughter, William, 503
Slavit, Norma, 223
Sloat, Peggy, 419–21
Smith, James A., 31
Smith, Josie G., 504
Smith, Lewis, 224
Smith, Rodney P., Jr., 32
Sohn, David A., 142, 596, 624

Solkov, Arnold, 505
Sommers, Kathryn M., 378
Soule, Jean Conder, 379
Spann, Sylvia, 225
Spencer, Zane A., 288
Sposet, Ray, 567
Staats, Mable M., 551
Stacy, Clement S., 625
Stahl, Robert, 155
Stanley, Lola S., 113
Stassen, Marilyn E., 506
Staudacher, Carol, 289
Steahly, Vivian Emrick, 226
Stegall, Carrie, 647
Stein, Debra, 507
Stevens, Frances, 227
Stevens, Mary, 568
Stevens, Mary Mercer, 228
Stoll, Patricia, 380
Stolz, Mary, 626
Strang, Ruth, 86
Stratta, Leslie, 290
Strickland, Ruth G., 291
Stroh, Natalie Korbel, 229
Strong, Jonathan, 552
Strubel, Evelyn D., 381
Stuart, Allaire, 410
Sullivan, Howard J., 124
Sullivan, Joanna, 569
Sullivan, Sheila, 87
Summerfield, Geoffrey, 33
Sutton-Smith, B., 88
Svoboda, Laura Siel, 230
Swearingen, Wilna, 669
Swiss, Thom, 411

Tabachnick, B. Robert, 114
Tannen, Robert, 628
Taylor, Ann Richards, 629
Taylor, Winnifred F., 125
Terwilliger, Paul N., 91
Thomasine, Sister Mary, 89
Thompson, Phyllis, 508, 509
Thomson, Peggy, 670
Thornley, Wilson R., 12
Tiedt, Iris M., 231, 232, 292, 382, 412, 510
Tiedt, Sidney W., 231, 232, 292, 382
Torrance, E[llis] Paul, 90, 608-11, 636
True, Michael, 511, 737
Turner, Thomas N., 91
Tuttle, Betty M., 384
Tway, Eileen, 383, 638, 671
Twigg, Helen Parramore, 233

Ullyette, Jean M., 293

Vail, Neil, 234
Van Allen, R., 13
Vezey, June J., 570
Vinluan, Alicia S., 235
Vogel, Nancy, 571
Volckmann, Norma H., 92
Von Behren, Ruth, 236
Vosovic, Larry, 237

Wagner, Guy, 93
Wagner, Stanley, 413
Walden, James D., 238
Wallace, Marion, 672
Wallenstein, Barry, 512
Wallersheim, Janet P., 113
Walshe, R. D., 294
Walter, Nina Willis, 436, 513
Ware, Inez Marie, 239
Watson, Pearl, 241
Webb, Rosalie, 240
Webber, Mary B., 384
Weed, Kay, 241
Weeks, Eleanor, 385
Wertheim, Bill, 702
Weston, J. H., 514
Whisnant, Charleen, 437, 438
Whitehead, Frank, 35
Whitham, Neil, 673
Whiting, Monroe H., 515
Whitman, Ruth, 439
Wickens, Elaine, 516
Widdows, J., 517
Wilkerson, Isabell, 242
Willardson, Marilyn, 224
Williams, Charles W., 518
Wilt, Miriam Elizabeth, 36, 95
Wirtschafter, Zelda Dana, 69
Withers, Samuel, 14
Witter, Janet, 295
Witty, Paul A., 15, 96, 126
Wolfe, Don M., 37, 296, 386, 387, 630
Wolfe, Rinna, 243
Wolsch, Robert Allen, 440
Wood, Laura C., 373
Woodward, Isabel A., 674
Wooten, Vida Jo, 519
Worsley, Alice F., 244
Wright, Evelyn, 97
Wyatt, Nita M., 127

Yamamoto, Kaoru, 639
Yates, Elizabeth, 631
Yates, Sister Mary Clare, 388
Yocum, Charles Franklin, 553
Young, Katherine A., 675
Young, Marguerite, 389
Young, Virgil M., 675

Zavatsky, Bill, 297
Zeligs, Rose, 520

SUBJECT INDEX

Numbers following entries in this index are entry numbers. Occasional references to page numbers refer the reader to an entire section of the bibliography and are designated by *See also* pages 00–00.

Adventure stories, 190, 522, 531
Anthologies of student writing, 17, 27, 250, 261, 275, 433, 522
  See also pages 101–104
Art. *See also* Fine arts activities
  as part of creative writing activity, 159, 197, 244, 272, 297, 301, 370, 397
  as stimulus for creative writing, 98, 176, 192, 303, 398
Artists in the Schools programs. *See* Writers in Residence programs
Audiovisual aids, 224, 271, 318, 479, 735, 738
  used in creating stimuli for writing, 197, 218, 219, 248, 304, 439, 569 (*see also* Films as stimuli for writing)
Autobiographies, 37, 58, 188, 296, 387

"Chance combination" writing, 178, 469, 476
Classroom environment, 32, 36, 79, 83, 154, 191, 248, 281, 283, 284, 289, 291, 292, 299, 417, 478
Classroom writing centers, 257, 339, 378
Clichés, avoiding, 488
Cinquains, 392, 394, 400, 403, 413, 422, 687
Collaborative writing
  and dramatization of works, 257, 308, 338, 659
  as aid to low achievers, 138, 167, 480, 520
  of books, 249, 658, 668
  of character sketches, 275
  of poems and stories, 187, 223, 305, 341, 383, 442, 538
  of videotape and movie scripts, 307, 308
  uses and misuses of, 274
Collages, 178, 197
Comic strips as stimuli for writing, 234, 296
Concrete poetry, 391, 407, 411
Contests, 218, 649, 673, 682. *See also* pages 106–107
Course guidelines, 358, 359, 428
Creative dramatics, 171, 301, 334
Creative students, 96, 268
Creative writing
  benefits of, for students, 8, 13, 50, 78, 245, 460, 499
  characteristics of, 4, 11, 12, 301
  history of, in schools, 32
  separation of, from other types of writing, 50, 250, 291, 314, 320
  therapeutic values of, 3, 6, 44, 78, 202, 236, 251
Creative writing programs
  determining behavioral objectives for, 337
  goals of, 10, 15, 33, 513
  evaluation of, 24
Creativity
  blocks to, 40, 416, 417
  developing, 20, 27, 28, 36, 38, 83, 86, 96, 247, 258, 416, 417, 516
  nature of, 33, 58, 65
Curriculum guides, 93, 270, 616–619

Dada poems, 469
Daily writing, 295, 340, 342, 355, 528, 549
Dialogue writing, 309, 525, 559, 586, 603, 606, 607
Diamante, 510
Dictation of stories by children, 46, 179, 224, 271, 279, 299, 483
Disabled readers, 172, 655, 665
Disadvantaged students, 42, 121, 267, 697. *See also* Inner city students
Displaying student work, 660, 672
Double dactyls, 472

EDRS (ERIC Document Reproduction Service), 736
Emotionally disturbed students, 202, 304
England. *See also* Foreign countries
  anthologies of student writing from, 17, 261
  description of creative writing in, 54
  teacher education programs in, 35, 633, 634
  teaching techniques used in, 20, 25, 26, 33, 94, 227, 264, 265, 266, 272, 273, 290, 369, 372, 555, 633
Evaluation criteria, 245, 246, 252, 281, 290, 528, 633–35, 644, 645. *See also* Evaluation scales
  helping students develop, 274, 283, 286, 321, 416, 434, 435, 452
Evaluation scales, 103, 106, 115, 252, 636, 641. *See also* Evaluation criteria; *and also* page 94
Exchange programs, 290, 346, 375, 384, 675

Fables, 249
Fantasy, 159, 211, 244, 249, 272, 280, 298, 303, 304
Fiction writing, 593, 602–5, 620, 629, 631. *See also* Novel writing; Short story writing; *and also* pages 75–79
Fictitious characters, creating and developing, 166, 189, 261, 550
Field trips, 243, 275
Figures of speech. *See* Literary devices
Films as stimuli for writing, 126, 155, 181, 182
Film scripts, writing and producing, 297, 301, 302, 306, 308, 559, 564, 625
Fine arts activities, 26, 258, 285, 286, 294, 299, 432. *See also* Art
First grade pupils. *See also* Dictation of stories by children; Primary grade pupils
  activities for, 179, 241, 300, 350
  composition program for, 124
  developing imaginations of, 347
  exchange programs for, 346, 375
  haiku writing for, 397
  ITA used with, 373
  materials of interest to, 119
  writing implements that appeal to, 118
Flashback technique, 545

Folk tales, 360
Foreign countries. *See also* England
  anthologies of student writing from, 635, 693, 694, 695, 698
  teaching techniques used in, 148, 247, 286, 294
Foxfire, 330, 653, 670

Gifted students, 82, 90, 498
Grading. *See* Evaluation criteria; Evaluation scales

Haiku
  advantages of teaching, 393, 396, 404, 405
  cautions about using, 274, 303
  for first graders, 397
  for nonacademic students, 395
  group composition of, 672
  techniques for teaching, 390, 398, 402, 408–10, 422
Handicapped students, 203
History, as writing topic, 194, 297, 302, 308
Honesty in writing, 75, 84, 276–78, 518
Horror, as theme
  for class magazine, 650
  for films, 308, 564
  for stories, 302, 521
Humor writing, 117, 249, 371, 623, 738

Imagination, fostering development of, 21, 70, 280, 603, 617–19
Independent work, 280, 359
Inhibitions, breaking down, 45, 63, 302, 518
Inner city students. *See also* Disadvantaged students
  anthologies of writings by, 681, 686–89, 692
  teaching techniques used with, 21, 22, 85, 228, 299, 480, 665
Integration of creative writing with other subjects, 26, 162, 260, 292
Intelligence, relationship to creativity, 96
Intensive writing, 219, 273, 276, 277, 363, 368
Interviews as source of writing material, 269, 307
ITA (initial teaching alphabet), 104, 116, 373

Journals and diaries, 79, 216, 229, 269, 276, 355, 522, 602, 603

"Key vocabulary," 216, 222, 247
Kindergarten pupils, 46, 66, 294, 299, 381. *See also* Dictation of stories by children; Primary grade pupils

Learning-disabled students, 147
Letter writing, 136, 261, 309, 375
Limericks, 41, 399
Literary devices, 111, 112, 274, 296, 448, 497
Literature as model for student writing, 152, 164, 185, 283, 290, 311, 428, 453, 463, 540, 580, 600, 602, 604, 605
Literature as stimulus for student writing, 95, 153, 230, 416, 417, 443, 487, 519, 602
  specific works recommended for, 144, 149, 150, 158, 180, 198, 209, 215, 231, 253, 424, 447, 459, 465, 691
Love stories, 261, 302, 305, 522
Low achievers, 117, 138, 257, 264, 271, 273, 395, 480, 500

Magazines and newspapers as stimuli for writing, 160, 161, 163, 178
Mentally retarded students, 200, 675
Minority group students, 119, 271, 670, 677, 685, 688, 689, 702
Monologues, 557
Musical settings for poems, 235, 515
Music as stimulus for writing, 139, 183, 193, 235, 490
Mystery stories, 218, 302, 522, 530
Myths, 377, 388, 738

Nonsense writing, 285, 453
Novel writing, 249, 534, 544. *See also* Fiction writing

Observational skills, 240, 454, 618, 619
Open classrooms, 331, 356
Oral expression, 72, 73, 290
Originality, fostering, 27, 28, 30, 47, 67, 86, 103, 105, 258
Other students' work as stimulus for writing, 30, 95, 175, 177, 250, 289. *See also* pages 101–104

Photography as part of writing activity, 298, 665, 686
Pictures as stimuli for writing, 114, 141, 142, 206, 479, 489, 579, 587, 592, 594–96, 612, 621, 622, 624
Play writing and production, 167, 275, 302, 304, 308, 588, 593, 602, 607, 613, 620, 625. *See also* Programs for audiences, writing and presenting; *and also* pages 79–81
Poetic forms. *See* Cinquains; Concrete poetry; Dada poems; Diamante; Double dactyls; Haiku; Limericks; Sijo; *and also* pages 60–62
Poetic speech of children
  "catching" and writing down, 269
  encouraging, 87
Poetry appreciation, 266, 417, 424, 494, 516, 617
Poetry writing. *See also* Cinquains; Concrete poetry; Dada poems; Diamante; Double dactyls; Haiku; Limericks; Rhyme in student poetry; Sijo; *and also* pages 60–75
  based on prose writing, 489, 493, 495, 504, 607
  suggestions for students, 77, 573, 588, 593, 602, 603, 607, 613, 614, 620, 622, 738
  teaching techniques, 120, 121, 248, 249, 251, 252, 262, 266, 267, 297, 617
Poets in the Schools. *See* Writers in Residence programs
Point of view, 526, 529
Praise, effects of on student writing, 125
Prewriting activities, 39, 74, 157, 366, 415
Primary grade pupils. *See also* Dictation of stories by children; First grade pupils; Kindergarten pupils
  book and newspaper production by, 662, 674
  collaborative writing by, 167, 187, 442
  general teaching techniques for, 56, 220, 232, 251, 252, 291
  opinions of, 191
  poetry writing techniques for, 133, 197, 392, 485, 487, 519
  story writing techniques for, 142, 325
  textbook series for, 630
  writing exercises for, 575, 576, 578, 591, 599, 601, 609
  writing topics for, 626
"Problem" students, 239, 281, 490, 514, 544
Processes of writing, 76, 312, 364, 372, 440, 484
  stressed over finished product, 30, 245, 512
Programs for audiences, writing and presenting
  choral readings, 449, 475, 504
  musical programs, 370, 470, 566, 568, 659
Publishing student work. *See also* pages 95–99
  cautions against, 250
  in professional publications, 585, 651, 654, 656, 669 (*see also* pages 104–106)
  in student-made books, 201, 271, 298, 299, 307, 308, 498, 647, 648, 655, 658, 661, 665–68, 671, 674, 675
  in student-made comic books, 310
  in student-made newspapers, 298, 662
  in student magazines, 259, 330, 645, 646, 650, 652, 657, 664, 670, 673
Puppet shows, writing and producing, 301, 560, 562

Reading aloud to children, 25, 51, 248
Research findings, 32, 290. *See also* pages 18–23

Revising writing, 321, 365, 660
Rhyme in student poetry, 274, 291
"Round robin" stories, 543

Science fiction, 668
Sensory awareness, developing, 25, 37, 145, 146, 169, 199, 204, 251, 255, 269, 287, 290, 294, 322, 329, 468, 573
Sensory stimuli for writing, 99, 227
Serial stories, 190
Short story writing. *See also* Fiction writing
  suggestions for students, 77, 574, 585, 586, 588, 597, 598, 600, 607, 613, 615, 622, 625, 738
  teaching techniques, 248, 259, 262, 311, 537
Sijo, 401
Song lyrics, writing, 457
Songs as stimuli for writing, 515
Special education classes, 305, 520
Stimuli for writing, comparisons of, 122, 123
Story starters, 134–36, 140, 165, 208, 212, 248, 288, 299, 612, 627
Story Workshop method, 376, 380, 700
Stream-of-consciousness writing, 275, 301, 303
  See also Subconscious, getting in touch with
Student experiences as basis for writing, 2, 25, 28, 31, 35, 37, 80, 107–9, 247, 259, 279, 296, 308, 386, 448, 533, 603
Student interests as basis for writing, 20, 143, 308
Student needs and concerns, 37, 41, 64
Student opinions, 83, 191
Student problems, revealed through writing, 1, 6, 7
Student writing
  case studies of, 250, 282, 417
  critiques of, 5, 429, 448, 477, 528, 536, 552
Students as teachers, 299
Subconscious, getting in touch with, 237, 307, 363, 389. *See also* Stream-of-consciousness writing

Taboo subjects, dealing with, 63, 75, 84, 302
Tall tales and lies, 41, 173, 205, 326, 370
Teacher concerns, 101
Teacher education, 31, 35, 37, 43, 308, 354, 633, 634. *See also* Teachers' writing attempts, value of
Teacher role
  in providing encouragement and acceptance, 88, 317, 640
  in providing enrichment experiences, 246, 294, 462
  in reacting to student writing, 27–29, 84, 633, 634, 636, 642, 643 (*see also* pages 93–95)
  in stressing content above form of writing, 56, 63, 303
  in validating student uniqueness, 321
Teacher-student conferences, 281, 359, 533, 546, 585
Teachers & Writers Collaborative. *See also* pages 47–50
  descriptions of, 63, 69, 319, 330, 424
  publications of, 249, 271, 275, 280, 297, 522, 683, 701
Teachers' writing attempts, value of, 35, 43, 49, 51, 76, 81, 307, 332, 352, 364
Teaching methods, comparisons of, 100, 120, 121
Teaching sequences, 18, 169, 316, 332, 334, 341, 343, 374, 385, 388
  based on cyclical stages, 372, 440
  based on professional writers' methods, 76, 281
  for poetry writing, 290, 406, 415, 426, 444, 455, 464, 489, 495, 499, 517
Teaching styles, 69, 29[illegible]
Television scripts, 565, 569, 571
Textbook series, 576, 577, 580, 584, 592, 630
Themes for writing, 186, 422, 470, 471. *See also* Writing topics
  animals, 137, 195, 309
  colors, 196, 392, 691
  commonplace objects, 450, 473, 500
  dreams, 303
  nature, 133, 162, 308, 442, 449
Typing of children's writing, 78, 220, 224, 483

Videotapes, writing and producing, 275, 297, 300, 306, 307, 480, 562, 563

Wall writing, 225, 258
Word usage, teaching about, 74, 296, 385, 446, 619
Workbooks, 576–78, 591, 599, 608–11, 628, 632
Workshop approaches, 307, 312, 323, 327, 335, 357, 364, 501, 502, 508, 552, 691. *See also* Story Workshop method
  summer workshops, 315, 568
Writers in Residence programs. *See also* Teachers & Writers Collaborative
  compilation of student writing from, 433
  information about, 511, 729, 731, 732, 737
  teaching techniques derived from, 170, 414, 423, 425, 430, 431, 432, 437, 439, 471, 503, 507, 728
Writers' views on teaching, 16, 19, 34, 62, 71, 269, 281, 429. *See also* Writers in Residence programs, teaching techniques derived from
Writing exercises, 129, 276, 277, 305, 434, 492, 521, 573, 574, 578, 581, 583, 587–90, 601, 606, 622
  cautions about using, 20, 25, 29, 95, 304
Writing for an audience, 68, 279, 281, 619, 663
Writing implements, varying, 362
  effects of, on students, 118
Writing mechanics, de-emphasized in creative writing, 22, 47, 50, 63, 317
Writing topics. *See also* Themes for writing
  permitting students to choose their own, 68, 213, 296 302, 328, 336, 340, 435
  suggestions for, 128, 131, 217, 572, 626

Yale Daily Themes course, 528, 549